DOCUMENT RESUME

ED 186 540 UD 020 519

AUTHOR Bridge, R. Gary: And Others
TITLE A Survey of Arts-in-Education in New York City. Occasional Paper Series.
INSTITUTION New York Community Trust, N.Y.
SPONS AGENCY EXXON Education Foundation, New York, N.Y.; International Paper Company Foundation, New York, N.Y.
PUB DATE Apr 79
NOTE 101p.

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Art Education: *Arts Centers: *Elementary School Students: Elementary Secondary Education: *Fine Arts: *Nonprofit Organizations: Public Schools: *Secondary School Students: Surveys
IDENTIFIERS *New York (New York)

ABSTRACT

This report contains the results of a 1978 study of arts programs conducted through the public and private schools community organizations and art institutions that provide art education for New York City public school children. The process of "arts in education" is defined as "any person or persons imparting knowledge through a medium of art about art itself or about another subject." The report is based on 152 questionnaires returned in a survey of nearly 400 nonprofit organizations providing such programs. The objectives and research methodology used in the survey are reviewed. Survey results are analyzed in relation to the following areas: (1) who provides and who receives arts in education services; (2) what services are provided to public schools; and (3) how arts in education programs are evaluated. Characteristics of specific services, including performances, student workshops, lectures and demonstrations, are discussed. Several recommendations in the areas of standardizing program goals, information dissemination, and program funding, staffing and evaluation are offered, as is a tentative agenda for future research. Appended to the report are a roster of the study's advisory committee, a copy of the questionnaire distributed to individual programs, a list of respondents to the questionnaire, and a glossary of the types of organizations providing arts in education services. (GC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED186540

OCCASIONAL PAPER SERIES

The New York Community Trust

A SURVEY OF ARTS-IN-EDUCATION IN NEW YORK CITY

April 1979

415 MADISON AVENUE, NEW YORK, NY 10017 PHONE (212) 758-0100

NYCT

ED020519

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Laurette Gresler

New York Community Trust

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The New York Community Trust
Administrators of Philanthropic Funds
415 Madison Avenue. New York. N.Y. 10017
(212) 758-0100

NY CT

EXECUTIVE SUMMARY

In the spring of 1978, with support from the Exxon Education Foundation, the International Paper Company Foundation, and the Edward John Noble Foundation, the New York Community Trust undertook a study of arts-in-education in New York City. The finished product is published in two parts:

1. A Survey of Arts-in-Education in New York City
2. A Resource Directory of Arts-in-Education Organizations in New York City.

Chapter I serves as an introduction. It discusses the background, objectives, scope and approach to the study. The project has been undertaken as a result of our concern about effective public education coupled with a perceived proliferation of arts-in-education programs in the City over the past few years.

As the New York Community Trust, along with other foundations in New York City and throughout the country, continued to commit financial resources to organizations that were working in the field of "arts-in-education,"

Trustees: BANK OF NEW YORK • BANKERS TRUST COMPANY • BARCLAYS BANK OF NEW YORK • CHASE MANHATTAN BANK CHEMICAL BANK • CITIBANK • FIDUCIARY TRUST COMPANY OF NEW YORK • IRVING TRUST COMPANY • MANUFACTURERS HANOVER TRUST • MARINE MIDLAND BANK OF NEW YORK • MORGAN GUARANTY TRUST COMPANY OF NEW YORK NATIONAL BANK OF NORTH AMERICA • NATIONAL BANK OF WESTCHESTER • REPUBLIC NATIONAL BANK • SCHRODER TRUST COMPANY • UNITED STATES TRUST COMPANY OF NEW YORK

the question arose as to what that term really meant. It appeared to include programs as diverse as, for example, art and music classes taught as part of the regular curriculum in the public schools and the teaching of mathematics using art techniques. Some arts-in-education programs were delivered to all age groups and others focused on a particular segment, e.g., elderly or children. They occurred in public and private schools, in community organizations, and often at the arts institutions themselves.

All the programs with which the Trust was familiar did have one common thread which was adopted for purposes of a working definition. The process of arts-in-education was defined as <u>any person or persons imparting knowledge through a medium of art about art itself or about another subject</u>.

We had three objectives in undertaking this project:

- To provide a preliminary overview of what was taking place in a narrowly defined sector of the arts-in-education field in New York City.

- To draw some preliminary conclusions relevant to grant makers about the field based on the data collected.

- To suggest a research agenda for public and private funding institutions to consider.

The scope of the study was confined to those not-for-profit organizations that deliver arts-in-education programs to New York City public school children.

The study began in March of 1978 when an Advisory Committee was formed by two Program Officers at the Trust who had assumed responsibility for the study. Over the next three months a questionnaire was designed and mailed to 379 organizations that had been identified as providers of arts-in-education services to the New York City public schools. The 152 questionnaires that were returned were analyzed and studied over the succeeding months. They serve as the basis for this report. The final report was reviewed by the Advisory Committee in March 1979.

Chapter II discusses the research methodology used in the study. It reviews the problem of non-response bias and outlines the probable ways in which respondents and non-respondents differed. Additionally, it summarizes the specific reporting conventions used in the research.

Chapter III summarizes the survey results by focusing on four questions:

1. Who are the providers of arts-in-education services?

2. Who is receiving the services that are being provided?

3. What services are being provided to public schools?

4. How are arts-in-education programs evaluated?

Detailed information is provided on various aspects of the 152 organizations that were identified as providers of arts education services to New York City public school children. The arts-in-education community can be profiled as follows:

> Over 2,000 people, mostly artists, are working in more than 150 arts-in-education programs in New York City. Virtually all of these groups are not-for-profit, tax-exempt organizations governed by boards of directors. The vast majority have been in continuous operation for more than five years. Over half have institutional budgets of less than $250,000 per year, and half spend less than $30,800 a year on arts-in-education programs.
>
> Few programs receive financial aid from the city, but many are funded by state and federal agencies. Foundations and private corporations support many of these programs. The organizations that provide arts services to schools are small, although there are a few important exceptions. The average institution has 13 employees. Most of the organizations are located in Manhattan and a few use volunteers.

The universe of service recipients of these arts-in-education programs can be described as follows:

> The programs are delivered to a wide variety of age groups with some concentration in the older grades. In terms of number of programs, Manhattan schools receive the most attention. Most school children participate in programs outside rather than at the public schools. Some students with special needs are served.

The third chapter then goes on to discuss some characteristics of the specific services being provided. These include:

> The organizations working in the field have a wide variety of goals and objectives which they use to guide the conduct of their programs. The common thread running through these goals is a desire to provide arts experiences that are not routinely available in the public schools. A wide range of delivery modes exists. Most prevalent are performances, student workshops and lecture/demonstrations. Almost one-half the programs last more than one semester and one-fourth last less than one day.
>
> Organizations reported a number of impediments to program effectiveness including insufficient funds, intraorganizational competition, inadequate time with students and teachers, and other problems related to dealing with the public schools.

The chapter concludes with a brief section on program evaluation, the highlights of which are as follows:

> Approximately three-fourths of the organizations surveyed conducted some type of evaluation of their programs. Large programs were more likely to be evaluated than smaller ones. Organizations

with government funding and those with a staff person with formal arts education training were more likely to be evaluated than those without those characteristics. Internal evaluations are more common than external ones and the measures currently used to determine a program's success can be described as "soft."

Chapter IV poses several "Propositions" based on the survey results. They are:

1. The responding organizations reported a wide variety of goals and objectives. While the lack of consensus was not surprising due to the diverse nature of the sample, it does underscore the importance to funders of being clear about the goals and objectives of each organization being considered for support.

2. Despite a considerable effort to define "arts-in-education," the term remains nebulous. The failure of the study to arrive at a clear working definition will continue to cause problems for people trying to understand the field and its impact on schools and children.

3. The relationship between schools and arts-in-education organizations remains less than fully effective. Some problems include insufficient time commitments from teachers and administrators, not enough involvement on the part of organizations in selecting students and teachers, and a general difficulty among organizations in "navigating" the school system. A number of possible corrective actions are offered including: publishing a directory of school contacts; encouraging schools and organizations to sign contracts or "letters of agreement;" conducting workshops to bring together school representatives and arts organizations; and distributing newsletters that describe current programs and the interests of various school units.

4. While most organizations have some method of evaluating the success of their program, the specific ways in which evaluation is done remain unclear. It does appear, however, that an organization that commissions an external program evaluation or employs a "hard" measure of success or that has well-defined objectives will probably be at an advantage when being considered for support by funding agencies.

5. Many arts-in-education programs are attached to large organizations. While they can and often do benefit from the relationship, intra-organizational competition for resources sometimes exists. When evaluating such an "appendage" program, it is important for funders to examine the relationship between the program and the entire organization to determine the extent and seriousness of the larger organization's commitment.

6. Most of the people in the field are involved on a part-time basis. On the one hand, this is a positive feature; it enables the artist/educator to renew his or her own art experience. On the other hand, it could be argued that certain systemic deficiencies -- lack of staff training, intraorganizational competition, and lack of reliable evaluation -- may stem from the part-time nature of the field.

7. The study pointed to staff training as one area in which there was room for improvement. While it is difficult to pinpoint whether the problem is primarily one of quantity or quality, there do appear to be ways that administrative, educational or leadership skills could be improved. These might include organizing seminars and workshops, providing technical assistance to groups on a one-to-one basis or offering a formal program leading to a "Certificate in Arts-in-Education."

8. The study identified a relatively high ratio of administrators to program staff. This problem, like many others, could result in an opportunity for funders to improve the overall efficiency in the field. Possibilities include supporting a resource center to provide mailing lists, printing, supplies and other items where economies of scale

exist; supporting the concept of one administrator managing several programs; and supporting conferences, seminars and workshops on management issues. It would also appear productive to explore the resources that currently exist within the Board of Education.

9. The findings relating to geographical distribution of programs -- specifically that Manhattan was both the base of the vast majority of programs as well as the borough in which the most programs were delivered -- could be instructive regarding the future allocation of limited resources. Manhattan-based organizations could be encouraged to expand services outside the borough; money or vouchers could be provided to schools in underserved communities to purchase services from existing organizations; or seed money could be provided to community-based organizations that wish to start programs in schools in underserved areas.

Chapter V proposes an agenda for future research. This project was an initial attempt to understand how the system currently works. Now it seems appropriate to focus on a number of potential areas where further research could shed additional light on the field.

The chapter goes on to identify possible research projects (listed in no particular order):

- Volunteers: Why are they important in some organizations and not in others? How valuable are they? How could they be made more effective?

- Administrative Intensity: What staffing patterns exist in arts-in-education programs? How can service delivery be made more efficient?

- Companion Study of Recipients of Arts-in-Education Services: What do the schools think about the importance of arts-in-education programs? About the impact on children? About the way in which services are delivered? About how the system could be improved?

- Geographic Distribution of Programs: Where exactly are the children who are not getting their fair share of programs? How could service delivery be rearranged or expanded to correct the inequities that presently exist?

- Program Models: What types of models exist within the system? What types of programs work well in specific schools and communities? What types of materials exist in the field? How are they distributed? What operating strategies and "philosophies" exist and how are they put into effect?

- Evaluation: How valuable are arts-in-education programs? What specific evaluation techniques are currently being used and are they reliable? How can the more solid techniques be disseminated throughout the field? How can the evaluation process be improved?

- Definition of Arts-in-Education: How can the field of arts-in-education be more accurately described? What criteria or conditions can be employed by people attempting to understand the field in order to determine whether a program is, in fact, arts-in-education?

CREDITS AND ACKNOWLEDGMENTS

This study was financed by grants from the New York Community Trust, the Exxon Education Foundation, the Edward John Noble Foundation, and the International Paper Company Foundation. The New York Community Trust contributed the space and support staff for the study, as well as the time of the project's directors.

We wish to thank the members of the Advisory Committee for their assistance and encouragement throughout this project. Their competent and constructive participation made the study possible. The members of the Advisory Committee were:

George Aguirre
Terry Baker
Ted Berger
Carol Fineberg
Maxine Greene
Carol P. Guyer
Florence Jacobson
John F. Joline
Marcia Knoll
Robert Mayer
Terry W. McAdam
Luis Mercado
Jane Remer

See Appendix A for a list of the Advisory Committee members' affiliations.

The data summarized in this study are the result of countless hours of work by many individuals. To all those who filled out the questionnaires, to the institutions they represent, and to the cooperating associations in the arts education community, we would like to express our gratitude.

As in most efforts of this kind, we learned a great deal from others — through our formal research and from ad hoc contacts — too numerous to mention. However, we would like to extend a special thank you to Judith Burrows, Laurette Gresler,

Ruta Lototzky, Robert N. Lear, and the auspices of the New York Community Trust, Terry W. McAdam, its Assistant Director, Herbert B. West, its Director, and its Distribution Committee, all of whom made this project possible.

Despite the considerable assistance of many individuals, the responsibility for the content of this report rests solely with its authors.

R. Gary Bridge
Richard Mittenthal
Lorie Slutsky

April 1979

CONTENTS

EXECUTIVE SUMMARY i
CREDITS AND ACKNOWLEDGMENTS xi
LISTS OF TABLES AND FIGURES xv
FOREWORD xvii

Chapter

I. INTRODUCTION 1
II. METHODOLOGY 5
III. SUMMARY OF SURVEY RESULTS 9
A. Who are the providers of arts-in-education services? 10
B. Who is receiving the services that are being provided? ... 21
C. What services are being provided to public schools? 25
D. How are arts-in-education programs evaluated? 35
IV. PRELIMINARY CONCLUSIONS AND IMPLICATIONS 45
V. SUGGESTED FUTURE RESEARCH AGENDA 57

Appendix

A. ADVISORY COMMITTEE 63
B. NYCT QUESTIONNAIRE 65
C. LIST OF RESPONDENTS TO NYCT QUESTIONNAIRE 79
D. GLOSSARY OF TYPES OF ORGANIZATIONS 83

LIST OF TABLES

1. Percent of Organizations with Full-Time Director for Arts-in-Education Programs..... 12
2. Arts-in-Education Administrative Directors' Training and Background..... 15
3. Number of Organizations Receiving Funds from 13 Funding Sources in Last 3 Years..... 20
4. Organizational Budgets for Arts-in-Education, 1977-78 vs. 1976-77..... 22
5. Grade Levels Served by Type of Organization..... 23
6. Percent of Arts-in-Education Organizations Providing Services to Schools in Five Boroughs of New York City..... 23
7. Percent of Institutions that Served Various Populations of Students, Teachers, and Administrators..... 26
8. Organizations' Stated Objectives for Their Arts-in-Education Program(s)..... 27
9. Services Provided by Arts-in-Education Organizations: 1975-76, 1976-77, 1977-78..... 32
10. Impediments to Effective Programming: Percent of Organizations Responding Positively..... 36
11. Percent of Organizations Which Conduct Evaluations..... 40
12. Types of Evaluators Used in Program Evaluation..... 40
13. Major Sources of Data Used in Program Evaluations..... 42
14. Criteria Used to Determine Success of Arts-in-Education Programs..... 42

LIST OF FIGURES

1. Types of Organizations that Provided Arts Services to Public Schools During 1977-78..... 12
2. Breakdown of Paid Arts-in-Education Professionals by Job Category (Function)..... 15
3. Breakdown of All Arts-in-Education Professionals by Job Category: Paid and Volunteer..... 16
4. Distribution of Institutional Budgets by Size of Total Budget..... 18
5. Percent of Institutions that Serve Students in Five Grade Levels, 1977-78..... 22
6. Percent Distribution of Arts-in-Education Programs by Duration..... 34

FOREWORD

This analysis was prepared under the auspices of the New York Community Trust, the community foundation for the greater New York metropolitan area. The New York Community Trust (NYCT), a public nonprofit organization, is the country's largest community foundation. Over fifty years old, the NYCT administers about 475 charitable funds for individuals and corporations who wish to contribute to projects and programs with potential for improving the quality of life in the New York area.

The NYCT has long been interested in serving the community in ways beyond its basic role of providing funds for promising projects. Under the guidance of its Distribution Committee and Director, Herbert B. West, the Trust's staff has sought out opportunities to provide needed public services and be a catalyst for worthwhile public service projects carried out by others. One set of these activities has been the Occasional Paper Series.

This series is an effort to share with our community some of the things we have learned about selected urban problems and grant-making areas. This analysis of arts-in-education in New York City is one of those Occasional Papers. Among the other papers in this series are:

A Discussion of the Possible Cash Flow Problems of Nonprofit Voluntary Agencies - January 1976

The New York City Fiscal Situation - April 1977

Arts & Culture in New York City: A Foundation's Role - June 1978

The two NYCT staff members who assumed primary responsibility for this work are Richard Mittenthal and Lorie Slutsky. This report is the end product of their efforts as well as the efforts of those individuals identified in the Acknowledgments section.

The report is detailed and we have prepared an executive summary for more immediate review. Wherever possible, we have tried to illuminate the policy implications which emerged from the research and analysis. Our intent was that the project would be helpful to the reader whether he or she were a grant maker or a potential grant receiver. We see no singular "right" answers and believe that no one set of priorities will be appropriate for all.

This effort has been a challenge. It was done on a small budget by our staff with the help of several consultants. We have learned a great deal about a new and diversified field where little prior research existed. The section on additional research identifies work that might be done in the future to clarify further the most promising policies for scarce resources in this important field.

Terry W. McAdam
Assistant Director
New York Community Trust

A SURVEY OF ARTS-IN-EDUCATION IN NEW YORK CITY

CHAPTER I: INTRODUCTION

This chapter describes the background, objectives, scope and approach taken to this survey of arts-in-education programs in New York City. The description is followed by a discussion of the arrangement of the report.

Background, Objectives and Scope of Study

One important area of program interest at the New York Community Trust, the community foundation of New York City, is education. In recent years, the Trust has directed many of its education grants toward the introduction of outside resources into the public education system in an effort to enrich and improve it. Increased attention has been given to the use of arts organizations as one important resource in that effort.

As the New York Community Trust, along with other foundations in New York City and throughout the country, continued to commit financial resources to organizations that were working in the field of "arts-in-education," the question arose as to what that term really meant. It appeared to include programs as diverse as, for example, art and music classes taught as part of the regular curriculum in the public schools and the teaching of mathematics using art techniques. Some arts-in-education

programs were delivered to all age groups and others focused on a particular segment, e.g., elderly or children. They occurred in public and private schools, in community organizations, and often at the arts organizations themselves.

All the programs with which the Trust was familiar did have one common thread which was adopted for purposes of a working definition. The process of arts-in-education was defined as any person or persons imparting knowledge through a medium of art about art itself or about another subject.

The Trust's historical interest plus a perceived proliferation of new and varied arts-in-education programs led to this study. The project had three main objectives:

- To provide a preliminary overview of what was taking place in a narrowly defined sector of the arts-in-education field in New York City.
- To draw some preliminary conclusions relevant to grant makers about the field based on the data collected.
- To suggest a research agenda for public and private funding institutions to consider.

The Trust's main interest (as well as that of the project's other financial supporters) was in those not-for-profit organizations that developed programs for public school students. For this reason, and considering the Trust's

geographic focus in New York City, it was decided to limit the scope of the study to those organizations that develop programs in conjunction with the New York City public schools. This is not to place any judgment on programs that fall outside this universe, but merely to clarify what was and what was not examined.

Approach to the Study

In February 1978, the Distribution Committee of the New York Community Trust authorized a grant to support a study of arts-in-education in New York City. Two program officers at the Trust assumed primary responsibility for the project, which proceeded in the following manner:

(1) An Advisory Committee (Appendix A) was formed to provide ongoing guidance and feedback for the project.

(2) With the advice of the Advisory Committee, a consultant, Robert Lear, was engaged to develop a survey instrument and conduct the data collection phase of the project.

(3) In mid-June, questionnaires were sent to 379 organizations that had been identified as providers of arts-in-education services to the New York City public schools.

(4) The 152 questionnaires that were completed and returned were analyzed by a second consultant, R. Gary Bridge, who co-authored the study with the two project directors, Lorie Slutsky and Richard Mittenthal.

(5) The study, along with a Resource Directory listing 175 organizations in the arts-in-education field in New York City, was reviewed by the Committee in March 1979, and published herewith.

Arrangement of the Report

The material in the study is organized into five chapters as follows:

I. INTRODUCTION

II. METHODOLOGY

A discussion of the research tools and reporting conventions used in the report.

III. SUMMARY OF SURVEY RESULTS

An analysis of arts-in-education in New York City focused on the answers to four key questions:

Who are the providers of arts-in-education services?

Who is receiving the services that are being provided?

What services are being provided to public schools?

How are arts-in-education programs evaluated?

IV. PRELIMINARY CONCLUSIONS AND IMPLICATIONS

A set of preliminary conclusions tied to many of the major findings in the study.

V. SUGGESTED FUTURE RESEARCH AGENDA

A number of possibilities for future studies which may be needed on specific areas of interest in New York's arts-in-education scene.

CHAPTER II: METHODOLOGY

To collect the data used in this report, a cover letter and questionnaire were mailed beginning June 15, 1978, to 379 nonprofit organizations in the metropolitan New York area that were thought to have provided arts-in-education services during the past three years.

The organizations which received the questionnaire were identified by several sources: groups known to the New York Community Trust; referrals by public agencies, private foundations and corporations, professional arts associations, technical assistance groups; and members of the Advisory Committee; and referrals by organizations that received the questionnaire. Organizations known to have provided arts-in-education services prior to 1975-76, but not subsequently, as well as organizations that offered programs during the period under study but which are now defunct, were excluded.

The questionnaire, shown in Appendix B, was constructed by Lorie Slutsky and Richard Mittenthal of NYCT and Robert Lear, a consultant engaged to work on the project. Four weeks after the original mailing, a follow-up letter was mailed to nonrespondents. A total of 152 completed questionnaires was eventually received, and they form the data base for this report. A list of all responding organizations is shown in Appendix C.

A sizable percent of the potential respondents did not participate. This presented a problem. The study was intended

to be a complete survey of the arts-in-education programs in New York City, but for one reason or another a substantial number of organizations did not respond. If the nonrespondents were significantly different from the respondents, then some of the study's conclusions would be inaccurate if they were inappropriately generalized to all arts-in-education programs in the city. This is usually referred to as nonresponse bias. A number of techniques are available to detect the direction and magnitude of nonresponse bias in mail survey data.* One alternative is to compare respondents and nonrespondents on dimensions for which complete data are available (usually this information can be collected from directories and extant records). This was done in the present study, where nonrespondents were contacted by telephone and asked to supply a small amount of information about their organizations. An analysis of these data suggests that respondents and nonrespondents differed in the following ways:

- Museums, educational resource centers, and theaters were somewhat overrepresented among responding organizations, while dance companies and arts service organizations were underrepresented.
- Institutions located in Manhattan (where most of the arts education programs are based) were very well represented statistically, but there was a slight tendency for institutions in Queens and the Bronx to be underrepresented and for those in Brooklyn and Staten Island to be overrepresented.
- Institutions with 4 to 5 years experience in the field were somewhat overrepresented among the

* R. G. Bridge. Non-Response Bias and Mail Surveys. Santa Monica, California. The Rand Corporation. 1974

respondents, and those with 6 to 10 years were somewhat underrepresented.

- Organizations were more likely to send back their completed questionnaires if they were actively engaged in one or more of the 12 kinds of services that the questionnaire addressed. That is, some organizations that did not do the kinds of things that the questionnaire asked about just disappeared from the initial sample. This is understandable, and it reduces our concern about overlooking relevant programs.

In short, caution must be exercised in interpreting the results, but overall there appears to be little nonresponse bias in the sample. To avoid misinterpretation, we decided to restrict our conclusions to the 152 arts organizations that responded to the survey; these were, we suspected, the core providers of arts-in-education services in New York City.

Certain reporting conventions have been adopted in this report. These conventions, widely used in contemporary survey research and designed to minimize possible misinterpretations of the results, are as follows:

- Unless otherwise noted, the base number used in the calculation of percentages was 152, the number of organizations that responded to the survey.
- Missing data have been omitted in calculating percentages, but only if the amount of missing data is negligible. Exceptions to this rule were made only when missing data were unacceptably large, and these cases are clearly identified.
- Percentages have been rounded to whole numbers, not so much for convenience as for statistical validity. Small differences between percentages are not statistically significant, and are assumed to be due to normal variations between samples. For example, 19 percent of the theaters have full-time directors but only 17 percent of the settlement

houses do; statistically, there is no meaningful difference between these two values. The values would be expected to vary slightly if we drew another sample; the difference is simply due to normal sampling fluctuations.

- Care must be exercised in interpreting percentages that are based on small cell* sizes. In some cases, we merely dismiss these percentages when making comparisons. This is done when the data do not permit meaningful comparisons, although the small cell size percentages are reported simply as descriptions of the sample.

- When people refer to an "average," they usually have in mind what statisticians call the arithmetic mean (the sum of all the values divided by the number of values), but there is another kind of average that is sometimes more informative. This is the median, the value that divides a distribution of values into two equal parts. A few aberrant or extreme scores (e.g., an institution with a $10 million budget mixed in with those that have budgets of $250,000) can have a large impact on the apparent mean but will leave the median unaffected. In those cases, it is better to use the median than the mean, and the reader will find these reported as "Over half of the sample. . . ."

With these caveats and reporting conventions in mind, we turn now to an analysis of the survey results themselves.

* Sub-parts of the larger sample.

CHAPTER III: SUMMARY OF SURVEY RESULTS

This study set out to answer a number of questions. They can be grouped into four categories which are the basis for the major sections of this chapter:

A. *Who are the providers of arts-in-education services?*

What types of organizations are they? Where are they located? How are they structured? How many people are involved in the delivery of services? What training and experience do they have? To what extent do the organizations make use of volunteers? What size budgets do they have and what percentage of their total budgets is devoted to arts-in-education? Where does the money come from to support these programs? Have funding patterns changed in recent years?

B. *Who is receiving the services that are being provided?*

What age groups are served? Where are the recipients located? Are populations with special needs being served? Are most services delivered in or out of schools? How many students, teachers and administrators participate in programs?

C. *What services are being provided to public schools?*

What are organizations trying to accomplish? What specific programs are provided? How long do programs usually last? What do organizations perceive to be impediments to better programs?

D. *How are arts-in-education programs evaluated?*

Are all programs evaluated? How often are formal evaluations conducted? Which types of organizations are most likely to be evaluated? Who conducts

program evaluations? What data sources are used? How do programs define success?

To answer questions such as these, the New York Community Trust (NYCT) conducted a census of arts-in-education programs in New York City during the spring of 1978. This chapter summarizes the survey findings.

A. *WHO ARE THE PROVIDERS OF ARTS-IN-EDUCATION SERVICES?*

The survey identified 152 organizations that provide arts education services to New York City public schools. The data suggest a profile of the arts-in-education community that looks like this:

> Over 2,000 people, mostly artists, are working in more than 150 arts-in-education programs in New York City. Virtually all of these groups are not-for-profit, tax-exempt organizations which are governed by boards of directors; the vast majority have been in continuous operation for more than five years. Over half have institutional budgets of less than $250,000 per year, and half spend less than $30,800 a year on arts-in-education programs. Few programs receive any aid from the city, but many are funded by state and federal agencies. Foundations and private corporations also support many programs. The organizations that provide arts services to schools are small, although there are a few important exceptions. The average institution has 13 employees. Most of the organizations are located in Manhattan. Few use volunteers in their arts-in-education programs.

A profile such as this is interesting, but it masks important differences among the organizations that provide arts-in-education services. It is important, therefore, to examine these specific patterns in more detail:

What kinds of organizations provide these services?

Those organizations making up the sample are highly diverse. Each can be described in a number of different ways. For example, a college theater group might label itself a theater group and a college group and an educational resource center for the public schools. The organizations that responded to the NYCT survey described themselves in a variety of ways, but when one looks at the single best label for each group, it appears that performing groups (theater, music, and dance companies) were the single largest category of organizations. These performing arts groups accounted for about one-third of all respondents. Museums accounted for one-seventh of the organizations, as did "educational resource centers." Figure 1 illustrates the distribution of organizations among 14 major categories.

Where are these organizations located?

One characteristic that is abundantly clear about the organizations that provide arts services to New York City public schools is their locations; the vast majority (three out of four) are based in Manhattan. About one in eleven is based in Brooklyn, and only about one in twenty may be found in each of the other three boroughs of New York City. Two percent of the respondents are located outside the city limits (this includes one in Westchester and two on Long Island).

This concentration of programs in Manhattan is not surprising when one examines the location of the city's art institutions. For example, 65 percent of all the city's museums, historical societies, historic buildings, zoos and botanical gardens are in Manhattan, yet only 28 percent of the New York City population lives there.

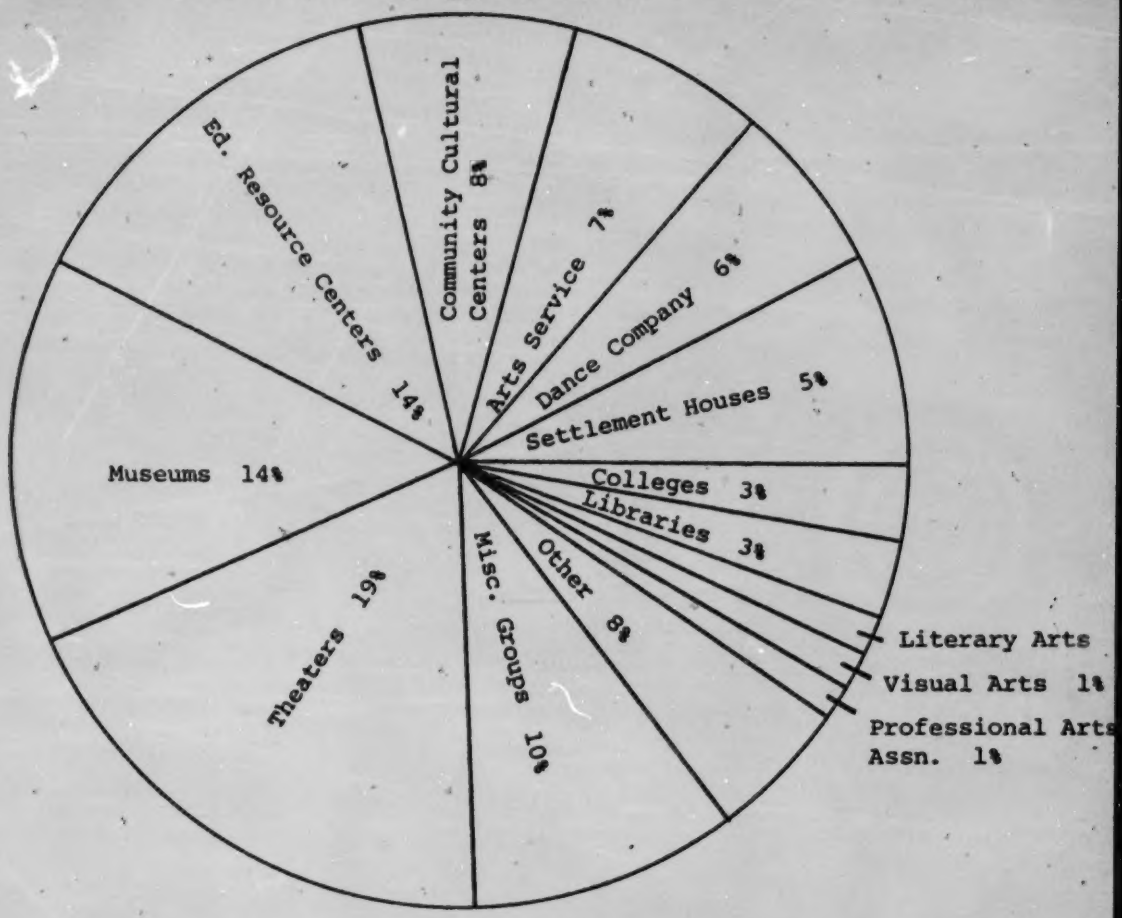

Fig. 1: Types of Organizations that Provided Arts Services to Public Schools During 1977-78. (N = 152)*

TABLE 1

Percent of Organizations with Full-Time Administrative Director for Arts-in-Education Programs

ORGANIZATION TYPE	PERCENT
Educational Resource Center	72%
Professional Arts Association	50%
Museum	47%
College or University	33%
Music Group	31%
Community Cultural Center	27%
Dance Company	22%
Theater Company	19%
Settlement House	17%
Arts Service	10%
Library	0%
Literary Group	0%
Visual Arts Group	0%
ALL ORGANIZATIONS	34%

* See Appendix D for a Glossary of Types of Organization.

The concentration of cultural resources in Manhattan is well known to people in and out of the cultural community. However, based on a crude analysis we believe that the services are also delivered to a much higher proportion of Manhattan public schools as well. This point will be discussed in more detail in a later section about recipients of arts-in-education services.

How are these arts organizations structured?

The survey data reveal some important similarities in the way these arts organizations are structured:

- Most of the arts-in-education organizations are small. Half of the organizations have 13 or fewer full-time or part-time staff members. Only one-seventh of the organizations employ 50 or more people (both full- and part-time).

- Arts-in-education is a part-time activity for most people working in the field. If we exclude volunteers from consideration, there are about three part-time staff members for each full-time employee.

- About one-third of the organizations have full-time administrative directors for their arts-in-education programs, and these positions are more common in some settings (e.g., museums and educational resource centers) than others. (See Table 1.)

- The ratio of artists to administrators — the people who deliver services to those who provide backup support — is worth noting. There are approximately 2.5 artists and education specialists for every support person, administrator, or technical staff person.

How many people are involved with the delivery of these services? And, what training and experience do they have?

- It appears that the organizations that responded to the survey employ more than 2,100 professionals

on either a full- or part-time basis.* This estimate excludes volunteers.

- Figure 2 shows that most (57 percent) of the professionals in arts-in-education programs are identified as artists of one kind or another; 14 percent are administrators, 13 percent are classified as education specialists, 8 percent are technical staff members, and 9 percent are classified as support staff.

- Only 40 percent of those organizations surveyed have a staff member with formal training in art education.

- Most administrative directors of these organizations have little experience administering arts-in-education programs. The data in Table 2 suggest that nearly two-thirds of the administrative directors have less than one year's experience with these types of programs; about half have graduate-level training in either education or art education, and about one in five has some experience as a classroom teacher in a public school.

To what extent do these organizations make use of volunteers?

- The personnel picture changes radically if one considers the volunteers that are used in arts-in-education programs. A comparison of Figure 2 with Figure 3 shows that one-fourth of the people who work in the surveyed arts-in-education programs are volunteers and almost all of them are

---

* A comment about these personnel estimates is in order. The estimates of the number of people working full time or part time for each organization are probably accurate, as are those of the total number of full-time workers in the field. But the estimates of the total number of part-time workers in the field (as opposed to the number of workers in particular organizations) are of unknown accuracy. The major problem is that a person who works part time for two or more institutions will be counted once for each part-time job, and thus the apparent number of workers in the field will be inflated. In theory, the lower boundary for the estimate of part-time workers in the field is something like one-half of the current estimates, because these are the values that one would get if every single part-time worker held two half-time jobs.

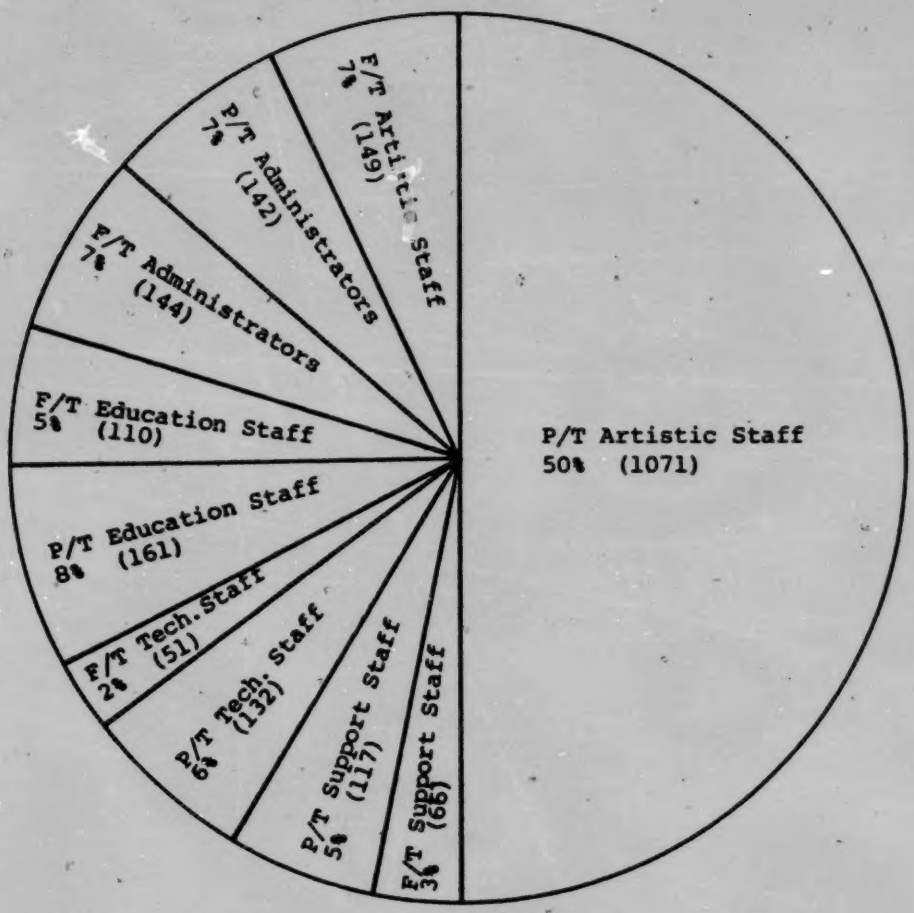

Fig. 2: Breakdown of Paid Arts-in-Education Professionals by Job Category (Function). (N = 2134)

TABLE 2

Arts-in-Education Administrative Directors' Training and Background

PERCENT OF ORGANIZATIONS IN WHICH ADMINISTRATIVE DIRECTOR HAS . . .	
More than one year's experience	38%
Advanced degree in Education	28%
Advanced degree in Art Education	21%
New York City teacher's or administrator's license	20%
Experience as public school teacher	18%
Non-New York City teacher's or administrator's license	12%

NOTE: The data for this table were taken from several questions on the survey instrument; therefore the responses don't total to 100 percent.

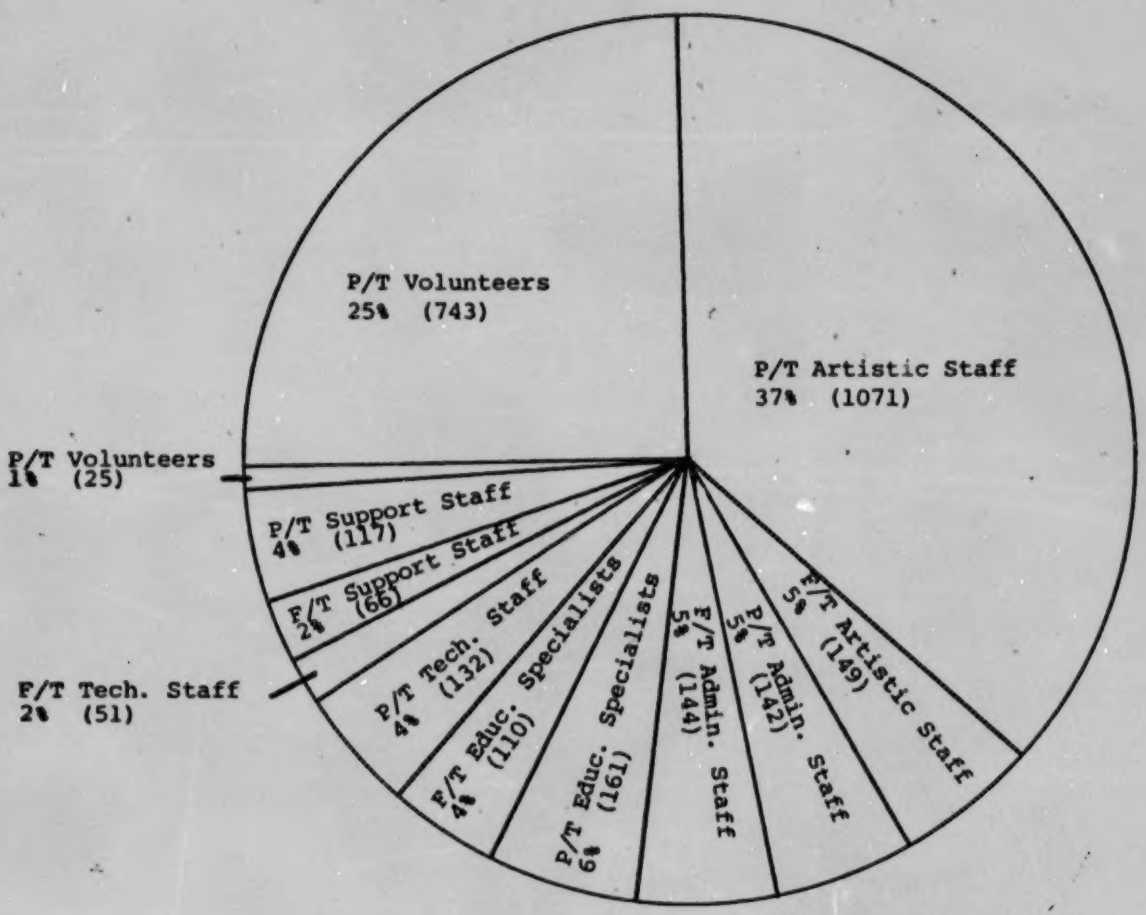

Fig. 3: Breakdown of All Arts-in-Education Professionals by Job Category: Paid and Volunteer. (N = 2911)

part-time workers. However, averages are deceiving in this case, because the surveyed organizations vary widely in the number of volunteers that they use. The majority of programs (56 percent) do not use any volunteers, but a few institutions use large numbers in their programs. Eight organizations alone account for 370, or about one-half of all 768 volunteers in service.

- Volunteers are most frequently found in educational resource centers, settlement houses, and museums; and least frequently found in performing arts programs.

What size budgets do these organizations have? And, what proportion of those budgets is devoted to arts-in-education?

The organizations that provide arts-in-education services to New York City's public schools vary widely in size and artistic discipline, and hence it is not surprising to find large differences in their finances:

- Just over half of the responding organizations have annual operating budgets of less than $250,000. At the low end of the spectrum, nine percent of the institutions have total annual budgets of less than $25,000. But at the other end of the spectrum, over one-fourth of the institutions have annual budgets of more than $500,000. Figure 4 illustrates the distribution of institutional budgets.

- Most organizations allocate only a small portion of their institutional budgets to arts-in-education programs. Twenty percent of the groups spent less than $7,000 a year on arts education programs, half the groups spent less than $31,000 a year, and five institutions — three percent of those surveyed — budgeted nothing whatsoever for education programs last year. There were two exceptions to this picture: one large institution spent $850,000 on school programs, while another spent $500,000 during this period.

Where does the money come from to support these programs? Have the patterns of funding changed in recent years?

These questions can be answered in two different

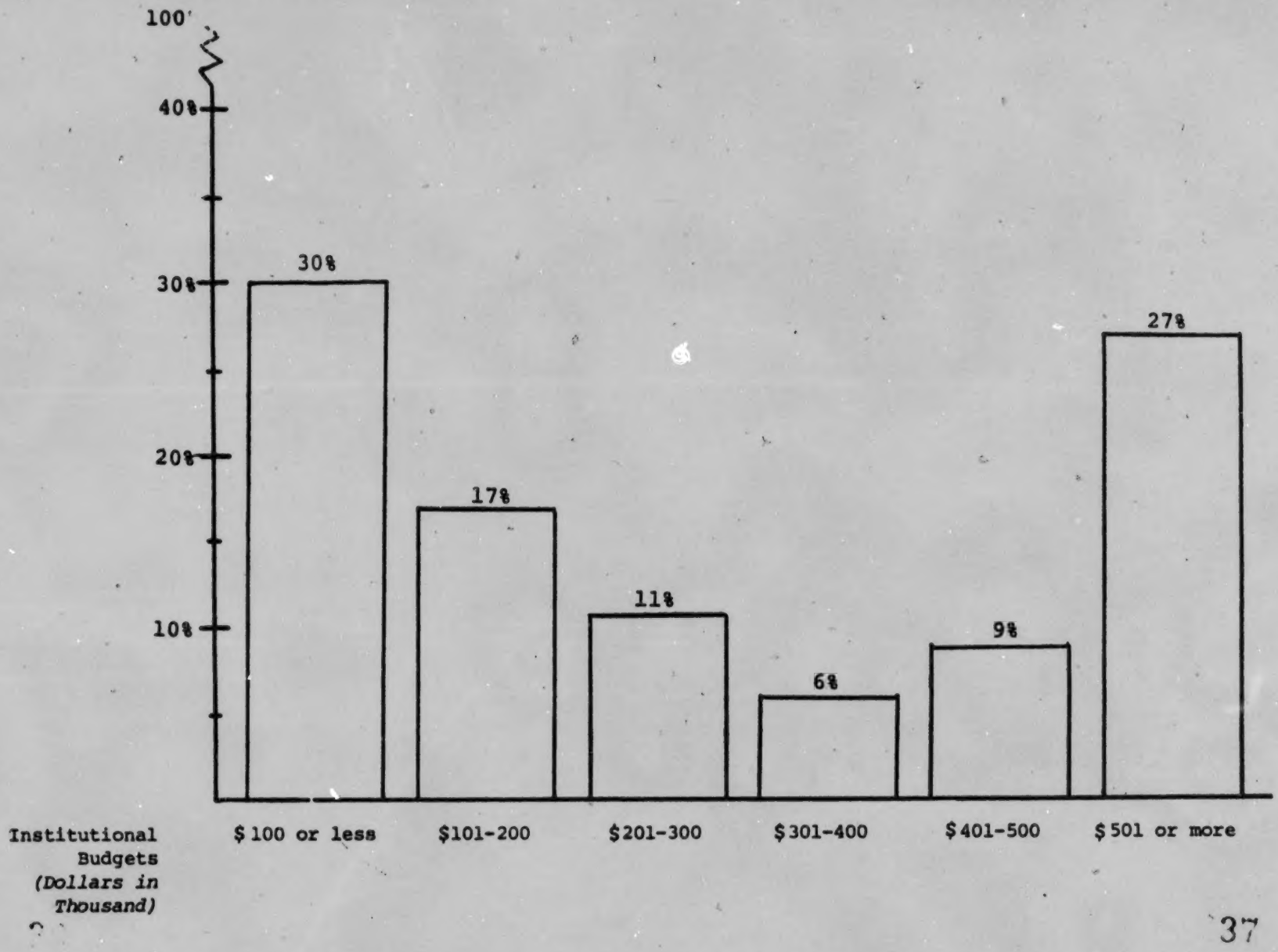

Fig. 4: Distribution of Institutional Budgets by Size of Total Budget.

ways. On the one hand, we can look at the number of programs that have received any support from each funding source. On the other hand, we can look at the percent of each organization's budget that comes from each funding source. While the level of support from various funding sources is important, unfortunately the data generated from the questionnaire were inadequate to perform a valid analysis. Consequently, we decided to use the first approach, which ignores the amount of funding and concentrates only on the number of programs that are supported in New York City. Table 3 presents the relevant data of those organizations responding.

The findings can be summarized as follows:

- The National Endowment for the Arts, the New York State Council on the Arts, private foundations, and (at least recently) private corporations have supported the most programs.
- The number of programs funded by foundations has fluctuated from year to year, but foundations continue to be a major source of support.
- The number of programs that are receiving support from private corporations is growing every year.
- The National Endowment for the Humanities, the State Department of Education, the community school boards, and individual schools have not been major supporters of the field, although they have supported programs in a few instances.
- Contrary to popular belief, the number of programs that receive aid from city agencies and city schools has remained relatively stable over the last three years. Evidently, the city was not supporting many external arts education programs to begin with, so the cutback in the city budget has had little impact on the number of programs supported.
- For most organizations, spending on arts-in-education programs in 1977-78 was up compared with the preceding year. Overall, 60 percent of the

TABLE 3

Number of Organizations Receiving Funds from 13 Funding Sources in Last 3 Years

(Base = 152 Organizations)

	SOURCE	YEAR 1977-78	1976-77	1975-76
FEDERAL	National Endowment for the Arts	14	13	12
	National Endowment for the Humanities	1	1	1
STATE	New York State Council on the Arts	21	17	16
	New York State Department of Education	1	1	1
LOCAL	New York City Cultural Affairs	4	5	5
	Central Board of Education	5	2	1
	Community Boards of Education	2	1	0
	Individual Schools	1	1	1
	Local Arts Councils	3	4	2
PRIVATE	Foundations	24	33	22
	Corporations	10	7	3
UNCLASSIFIED	Other Government Agencies	5	2	1
	Other Sources	26	21	15
	TOTAL	117	108	80

NOTE: Although 152 organizations returned questionnaires, many did not answer this question.

organizations increased the percent of their budgets devoted to arts-in-education, 22 percent remained stable in their spending. If the effects of inflation are considered, and if we assume that no new operating efficiencies have occurred, it appears that 40 percent of the organizations actually reduced their services to schools last year, and 60 percent maintained or increased their services. Table 4 shows the budget changes that occurred in 13 types of organizations.

B. *WHO IS RECEIVING THE SERVICES THAT ARE BEING PROVIDED?*

In the preceding section, we examined the suppliers of arts-in-education services. Now we will turn our attention to the consumers of these services: the students, teachers, and administrators. Five issues will be addressed:

What age groups do these programs serve?

Figure 5 shows that more programs are aimed at older students than younger students. Table 5 shows what percentage of each type of institution serves each of five age levels. Two patterns stand out. First, museums concentrate their programs in grades 4 to 6 and, to a lesser extent, in grades 1 to 3 and 7 to 9. Second, programs operated by college-based organizations do not serve many students below high school.

Where are the schools located that receive arts-in-education services? Do organizations that work in public schools work with private schools as well?

- Manhattan schools receive the most services in terms of the number of programs. Staten Island has the fewest number of programs, and the other three boroughs are similar in that about half of the organizations surveyed operate programs for schools in these boroughs. Interestingly, the geographic pattern of programs has remained remarkably stable over the last three years, as the data in Table 6 illustrate.

TABLE 4

Organizational Budgets for Arts-in-Education

1977-78 vs. 1976-77

ORGANIZATION TYPE	INCREASED	DECREASED	NUMBER
Museum	69%	15%	13
Library	50%	50%	2
Community Cultural Center	50%	50%	10
Educational Resource Center	56%	31%	16
College or University	50%	0%	2
Professional Arts Association	100%	0%	1
Arts Service	57%	14%	7
Dance Company	38%	38%	8
Literary Group	100%	0%	1
Visual Arts Group	0%	100%	1
Music Group	56%	33%	9
Theater Company	70%	10%	20
Settlement House	83%	17%	6
Other & No Data			56
		TOTAL	152

* * * * *

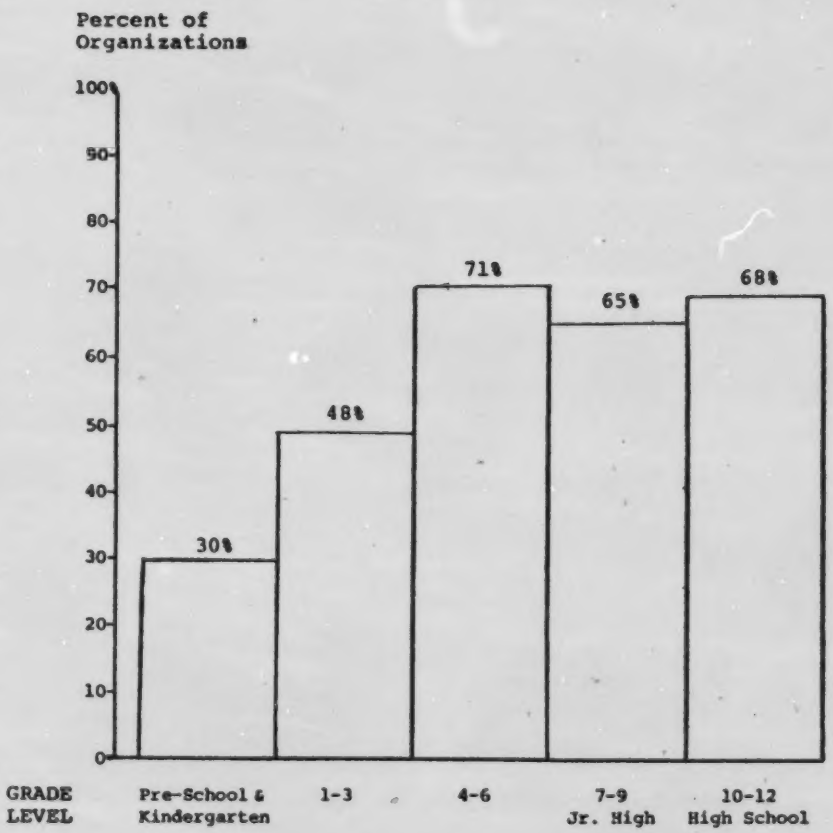

Fig. 5: Percent of Institutions that Serve Students in Five Grade Levels, 1977-78.

TABLE 5

Grade Levels Served by Type of Organization

ORGANIZATION TYPE	Pre-K	1-3	4-6	7-9	10-12
Arts Service	20%	30%	60%	70%	90%
College or University	0%	0%	0%	25%	100%
Community Cultural Center	46%	46%	73%	82%	100%
Dance Company	44%	79%	79%	89%	89%
Educational Resource Center	40%	75%	90%	55%	50%
Library	50%	100%	100%	100%	50%
Literary Group	0%	0%	100%	0%	0%
Museum	30%	55%	85%	60%	40%
Music Group	29%	43%	71%	64%	50%
Professional Arts Association	50%	50%	50%	50%	100%
Settlement House	0%	14%	86%	86%	43%
Theater Company	29%	32%	50%	57%	87%
Visual Arts Group	50%	50%	100%	50%	50%

NOTE: To illustrate — 30 percent of museums provided services to the pre-kindergarten age group; 55 percent of the educational resource centers provided services to grades 7 through 9, etc.

TABLE 6

Percent of Arts-in-Education Organizations Providing Services to Schools in Five Boroughs of New York City

(Base = 152)

ACADEMIC YEAR	Manhattan	Bronx	Brooklyn	Queens	Staten Island
1977-78	84%	56%	55%	49%	32%
1976-77	83%	55%	53%	47%	32%
1975-76	86%	55%	53%	48%	36%

Three-fourths of the institutions surveyed serve both public and private schools, while the others restrict their programs to public school audiences. However, it should be noted that the survey did not include organizations serving private schools only.

Are many organizations willing and able to serve populations with special needs (e.g., physically handicapped, bilingual/bicultural students)?

A significant minority of the organizations are prepared to serve students with special needs. Almost one-half offer programs geared to the needs of "artistically talented" pupils, almost one-half serve bilingual/bicultural children, and one-third involve "academically gifted" students in their programs. About one in four institutions serves groups with learning-disabled, emotionally disturbed, or physically handicapped students, and about one in five is prepared to serve mentally retarded children.

Are most services delivered in or out of schools?

Only one-third of the arts-in-education programs take place in public school facilities. The vast majority (67 percent) occur at the institution's facility and/or its "learning center" (9 percent).

How many students, teachers, and administrators participate in New York City's arts-in-education programs?

The last and perhaps most interesting question is, unfortunately, the most difficult to answer. The available survey data do not permit us to estimate population sizes accurately, or even crudely for that matter.*

---

* The questions that were asked used categories that were too loosely defined to provide useful information. For example, an organization that served only teachers was forced to say that it served 0-99 students and 0-10 administrators, because in both cases there was no zero category or "does not apply"

(Note continued on next page)

- Given this limitation, it may be useful to mention that the survey data can provide a very rough idea of the size of the program population in question. The average (median) program serves (a) 1,000 or more students; (b) 25 or fewer teachers; and (c) less than 11 administrators.

- Over 40 percent of the organizations serve fewer than 500 students and/or fewer than 10 teachers.

- While the data do not permit meaningful estimates of population sizes, they do provide some indication of possible changes in the numbers of people served. The data presented in Table 7 suggest that the number of students, teachers, and administrators served has remained stable during the last three years.

C. *WHAT SERVICES ARE BEING PROVIDED TO PUBLIC SCHOOLS?*

The preceding sections described the suppliers and consumers of arts-in-education programs. This section will examine the nature of the services that are provided.

What are arts-in-education organizations trying to accomplish through their programs?

Respondents were asked to identify the objectives of their arts-in-education programs from a list of 32 common objectives. Table 8 presents the results, which can be summarized as follows:

- Sixty-six percent of the respondents confirmed what might have been assumed prior to undertaking the study — that one of their major objectives

---

(Continued from previous page)

alternative. At the other extreme, institutions that served thousands of students annually were forced to say that they served "1,000 or more"; the "or more" could be anything up to 200,000, the number of students served by one of the larger institutions, the American Museum of Natural History. Because of this flaw in the research, it is impossible to estimate the number of students, teachers, and administrators who participated in the arts-in-education programs last year.

TABLE 7

Percent of Institutions that Served Various Populations of Students, Teachers, and Administrators

	1975-76	1976-77	1977-78
STUDENTS			
0-99	17%	15%	16%
100-249	16%	14%	14%
250-499	9%	11%	11%
500-999	8%	10%	9%
≥1000	50%	50%	50%
TEACHERS			
0-10	41%	40%	42%
11-25	11%	10%	9%
26-50	15%	16%	11%
51-100	7%	9%	9%
101-200	5%	5%	8%
>200	21%	20%	21%
ADMINISTRATORS			
0-10	72%	72%	70%
11-25	14%	16%	13%
26-50	7%	6%	10%
51-100	2%	3%	2%
>100	4%	3%	5%

TABLE 8

Organizations' Stated Objectives for Their Arts-in-Education Program(s)

66% Provide NYC public school students with artistic experiences otherwise unavailable to them.

55% Expose students to the creative process through lecture demonstrations, lecture performances and/or special arts workshops.

48% Use the arts to provide students with a fuller awareness of their cultural traditions and a better understanding of the heritages of others.

43% Work to integrate the arts into the general or basic education of every student.

36% Work outside the basic curriculum of public schools to present the arts as disciplines unto themselves.

35% Introduce students to new art forms not available within their school curriculum.

30% Provide students with access to cultural events and cultural institutions in New York City.

28% Design programs for students that also reach the community-at-large.

28% Train students to become skilled in particular art disciplines.

24% Bring students into the artist's own world of work through out-of-school programs in museums, theaters, art studios, dance studios, etc.

22% Train students in the processes that permit them to see connections between different art forms — visual arts, performing arts, and literary arts.

22% Design arts programs for a limited number of students that result in end products (e.g., student exhibits, performances, anthologies of writing) which reach many more students.

22% Provide teachers with new instructional materials for injecting the arts into general curriculum.

21% Provide students with direct exposure to working artists through in-school, artist-in-residence programs.

20% Assist schools in using the arts to reduce the isolation of minority students.

(Table continued on next page)

TABLE 8 (continued)

18% Train teachers to use the arts as resources for teaching basic skills.

17% Use the arts as learning tools to reach students with special needs — the gifted, the talented, the handicapped.

17% Design programs that also involve parent participation.

16% Work to relate different art forms to one another through new interdisciplinary modes.

15% Use the arts to help schools establish new, interdisciplinary curriculum in such areas as environmental studies or ethnic heritage studies, etc.

14% Make links between community arts resources and the need of local schools for artists and artistic experiences available within the immediate community.

13% Prepare students for professional careers in the arts.

13% Put teachers in direct contact with professional artists for purposes of acquiring new competencies in the arts that can then be passed on by teachers to students.

12% Work within the basic curriculum of public schools, using the arts to teach traditional subjects.

11% Train teachers in ways to use the city's cultural institutions as supplementary learning environments.

9% Provide schools with the necessary content to teach the visual, literary, or performing arts.

9% Assist schools to develop comprehensive arts-in-education plans.

8% Provide work for artists in the schools.

8% Train artists for work in the schools.

8% Design demonstration projects at particular schools with built-in mechanisms for self-perpetuation or program expansion to other schools.

8% Show school administrators how to use the arts to improve the social climate or "affective environment" of their schools.

3% Help teachers and administrators make better use of existing school facilities for new arts programs.

is to "provide New York City public school students with artistic experiences otherwise unavailable to them."

- About half of the respondents — especially museums, libraries, community centers, and settlement houses — seek to "raise students' awareness of their cultural traditions and heritage." At the same time, 20 percent of the responding institutions try to use the arts to "reduce the isolation of racial minorities." Most of these programs tend to be in theater (32 percent), music (29 percent), community cultural centers (36 percent), and educational resource centers (30 percent).

- The proper relationship between the arts and the regular school curriculum appears to be a major point of debate; some programs try to blend into the core curriculum, while others make a strong effort to differentiate themselves from basic curriculum objectives. On the one hand, 43 percent of the institutions try to integrate the arts into the basic curriculum, although only 12 percent attempt to teach the "three R's" through art experience. In sharp contrast to this position, 36 percent of the organizations explicitly do not want to be part of the basic school curriculum; they wish to "present the arts as disciplines unto themselves" and a similar percent wish to "introduce students to new art forms not available in the school curriculum."

- About 17 percent of the organizations gear their programs to serve students with special needs (the handicapped, the artistically talented and the academically gifted).

- Helping schools help themselves was mentioned as an organizational goal by about 9 percent of the respondents; 9 percent said a key objective was the development of curriculum plans for arts education, and 9 percent said they specialized in the "design of comprehensive arts-in-education plans" for schools.

- Only 10 programs (8 percent) are classic examples of demonstration projects, where the objective is to design a program, implement it, institutionalize it, and then expand the program to other schools. One such program is operated by a museum, two by arts services, one by a dance company, and three by theater groups.

- Arts-in-education programs do not necessarily try to make professional artists out of students, but about one-fourth of the programs mention skill development or career education as basic objectives. About 28 percent want to make students more skilled in a particular art discipline, and 13 percent aim to prepare students for professional arts careers. Exposing students to the professional artist's life style is a goal in many of the programs; 21 percent provide opportunities for direct exposure to working artists, and 24 percent make it possible for students to enter the artist's own world of work. Given the emphasis on skill development in these programs, it is not surprising that 22 percent work with a "limited number of students that result in end products such as exhibits or performances." Most of the organizations that emphasize skill development, socialization experiences and the production of tangible products are settlement houses (43 percent), community cultural centers (36 percent), and arts services (40 percent).

- Training teachers (and sometimes administrators) is an objective of many programs. Specifically, 18 percent show teachers how to use the arts to teach basic subjects; 22 percent provide teachers with instructional materials; 11 percent show teachers how to use the city's arts resources; 13 percent try to improve teachers' artistic competencies under the tutelage of professional artists; and 8 percent try to show "school administrators how to use the arts to improve the social climate or 'affective environment' of their schools."

- Finally, we should note that about one in every 12 programs is, among other things, designed to provide work for artists.

Taken together, the responses suggest that the common thread running through the goals of these arts organizations, their raison d'être, is to provide arts experiences that are not routinely available in the public schools. The obvious question, of course, is what do these non-school institutions provide that the schools do not?

What specific services do arts-in-education organizations actually provide?

Table 9 shows how many of the 152 organizations engaged in each of 12 kinds of services during the last three years. Five patterns may be seen in these data:

- Performances were the most commonly mentioned activity; over half of the responding organizations, and virtually all of the dance (100 percent), music (78 percent), and theater groups (90 percent) engaged in performance activities.

- Interestingly, a sizable minority of the school programs appear to be extensions or components of the art organizations' regular community outreach programs. Many (46 percent) try to involve parents and the community in their school programs. The community-parent involvement was mentioned most often as an activity of educational resource centers (72 percent), settlement houses (67 percent), and community cultural centers (60 percent).

- About 40 percent of the reporting organizations provide in-school instruction — the classic mode of schooling in America.

- Over 60 percent offer student workshops — usually outside the school in the institutions' own facilities.

- Four categories of activity are of special interest because they appear to have changed more than statistical chance would predict. The number of groups that did performances increased the most during the three-year period — up 8 percent over 1975-76. The number of groups that provide programs for parents — which are strongly related to performance activity — was up 6 percent, and the number of groups that did curriculum development was up 6 percent, as was the number of groups that produced instructional materials.

How long do arts-in-education programs usually last?

A rough idea of the depth (or lack of depth) of the average art education program may be found in the

TABLE 9

Services Provided by Arts-in-Education Organizations

1975-76, 1976-77, 1977-78

SERVICES PROVIDED	School Year 1977-78	School Year 1976-77	School Year 1975-76
Performances	70%	67%	62%
Student Workshops	62%	66%	62%
Lecture Demonstrations	49%	53%	50%
Programs for Parents or Community	47%	45%	41%
Exhibits	43%	42%	42%
Classroom Instruction	38%	39%	37%
Arts Career Training for Students	33%	29%	27%
Workshops/Institutes for Classroom Teachers	29%	32%	28%
Instructional Materials	29%	27%	23%
Curriculum Development	27%	27%	23%
Technical Assistance	20%	18%	18%
Workshops/Institutes for School Administrators	9%	8%	9%

responses to the questionnaire item that inquired about the length of the average arts-in-education program. Figure 6 summarizes the findings. Two items are of particular interest:

- First, 49 percent of the programs last more than one school semester, although frequency of contact is unclear.
- Second, nearly one-fourth of all of the programs last no longer than one school day. These brief programs are mostly offered by museums, dance companies, visual arts groups, and theater groups.

What do the organizations perceive to be impediments to better programs?

Respondents were asked about the importance of 15 potential impediments to program effectiveness. The main conclusions can be summarized as follows:

- The majority of organizations reported that their effectiveness was constrained by a lack of money. Inadequate equipment or supplies plague almost a fourth of the institutions, and 14 percent complained about inadequate school facilities.
- One-third of the respondents said that intra-organizational conflict over resources was a major constraint on their effectiveness. Earlier the "part-time" nature of New York City's arts-in-education programs was described; the majority of people who work in the field are part-time employees or volunteers, budgets for art education programs are but a fraction of general institutional budgets, and only one-third of the art education programs have a full-time administrator in charge.
- Getting adequate time with students is reportedly a problem with at least one-fourth of the arts organizations (see Table 10A). Over 20 percent complained of a lack of time to plan for programs with teachers, 24 percent complained about not having enough time with teachers or administrators for ongoing feedback during the program, and 22 percent said there was not enough time for teachers or school administrators to arrange follow-up activities

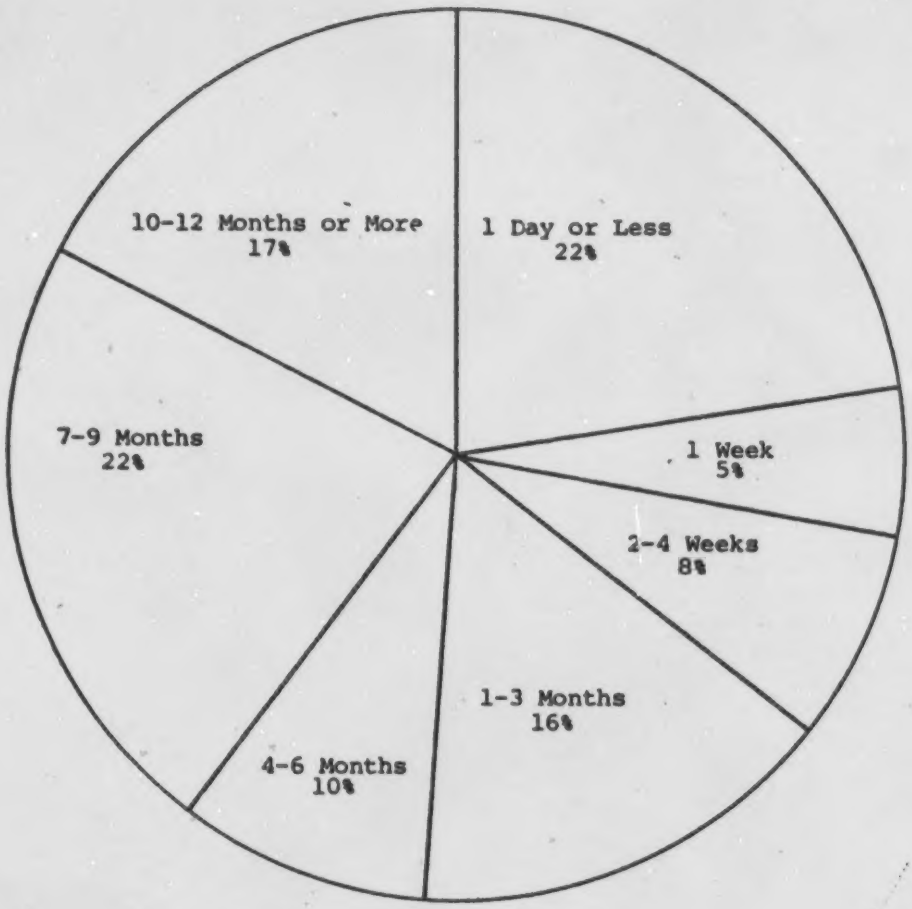

*Fig. 6: Percent Distribution of Arts-in-Education Programs by Duration.**

* These data have been adjusted to correct for multiple responses from some organizations.

upon completion of the program. Relatively small numbers of people complained about having too little program time to meet objectives (16 percent) and about the difficulty of dealing with last-minute changes in schedules (12 percent).

- The involvement issue shows up as a constraint to effectiveness in two other places. About one in eight respondents said that they did not have enough involvement in selecting the teachers that participated in their programs, and a like number felt that they had not been involved enough in choosing student participants.

- Finally, almost one-third of the respondents said that they were less effective than they could be simply because they did not know the "ins and outs" of the school system. They did not know where to go when they wanted to develop joint programs, for instance.

The various problems do not fall equally upon all types of organizations, as the data in Tables 10A, 10B, and 10C demonstrate. Museums, arts associations, theater companies, and settlement houses, for example, were the most likely to complain about the difficulty of dealing with the school authorities.

D. *HOW ARE THE ARTS-IN-EDUCATION PROGRAMS EVALUATED?*

The preceding section examined the details of the services being provided. Now we will turn our attention to the nature and extent of evaluation as applied to arts-in-education programs in New York City by addressing five questions:

How often are arts-in-education programs evaluated formally?

About three-fourths of the reporting organizations claimed that their arts-in-education programs had been evaluated during the last three years.

TABLE 10A

Impediments to Effective Programming:

Percent of Organizations Responding Positively

	INADEQUATE TIME WITH STUDENTS	INADEQUATE TIME TO PLAN WITH TEACHERS	INADEQUATE TIME TO PREPARE ARTISTS	NOT ENOUGH TIME GIVEN BY SCHOOLS	LAST-MINUTE CHANGES IN SCHOOL SCHEDULES	NOT ENOUGH TIME FROM TEACHERS OR ADMINISTRATORS FOR FEEDBACK DURING PROGRAM	NOT ENOUGH TIME FROM TEACHERS OR ADMINISTRATORS FOR POST-PROGRAM ACTIVITY
Arts Association	0%	50%	0%	0%	0%	50%	0%
Arts Service	30%	30%	40%	30%	50%	30%	40%
Community Cultural Center	9%	18%	0%	9%	0%	9%	9%
Dance Company	44%	22%	0%	33%	11%	22%	22%
Educational Resource Center	15%	20%	15%	15%	15%	45%	30%
Library	25%	25%	0%	0%	0%	25%	25%
Literary Group	100%	0%	0%	0%	0%	0%	0%
Museum	25%	35%	15%	20%	15%	25%	25%
Music Group	29%	14%	7%	21%	21%	21%	21%
Settlement House	14%	20%	13%	0%	0%	0%	0%
Theater Company	25%	14%	4%	14%	4%	14%	18%
College or University	0%	25%	0%	25%	0%	0%	50%
Visual Arts Group	50%	0%	0%	50%	50%	0%	0%
ALL ORGANIZATIONS	24%	21%	10%	16%	12%	24%	22%

TABLE 10B

Impediments to Effective Programming:

Percent of Organizations Responding Positively

	LACK OF FUNDS	INTRA-ORGANIZATIONAL COMPETITION	INADEQUATE SCHOOL FACILITIES	LACK OF SUPPLIES & EQUIPMENT
Arts Association	50%	50%	0%	0%
Arts Service	70%	20%	40%	30%
Community Cultural Center	73%	36%	9%	27%
Dance Company	56%	22%	33%	22%
Educational Resource Center	75%	10%	15%	20%
Library	75%	50%	0%	25%
Literary Group	0%	0%	0%	0%
Museum	65%	35%	10%	25%
Music Group	71%	43%	7%	0%
Settlement House	57%	0%	0%	14%
Theater Company	86%	40%	7%	25%
College or University	50%	50%	0%	0%
Visual Arts Group	100%	50%	0%	0%
ALL ORGANIZATIONS	71%	33%	14%	22%

TABLE 10C

Impediments to Effective Programming:

Percent of Organizations Responding Positively

	NOT ENOUGH INVOLVEMENT IN SELECTING STUDENTS	NOT ENOUGH INVOLVEMENT IN SELECTING TEACHERS	SCHOOLS AND ORGANIZATIONS WITH DIFFERENT OBJECTIVES	INADEQUATE EXPERIENCE IN DEALING WITH SCHOOLS
Arts Association	0%	0%	50%	50%
Arts Service	10%	10%	30%	30%
Community Cultural Center	0%	0%	0%	18%
Dance Company	0%	11%	11%	33%
Educational Resource Center	10%	20%	15%	15%
Library	0%	0%	0%	0%
Literary Group	0%	0%	0%	0%
Museum	20%	10%	40%	40%
Music Group	7%	7%	7%	21%
Settlement House	0%	14%	29%	57%
Theater Company	25%	25%	11%	39%
College or University	25%	0%	0%	0%
Visual Arts Group	0%	0%	0%	0%
ALL ORGANIZATIONS	12%	13%	16%	29%

Which types of organizations were most likely to be evaluated?

- Big institutions — those with larger-than-average staffs and budgets — were the most likely to conduct formal program evaluations. Table 11 shows the percentage of each type of organization that engaged in formal evaluations during the last three years; evaluations were most common in professional arts centers, literary groups, and educational resource centers.

- Two factors seem to be statistically significant in determining which programs got evaluated. These factors are:

  (1) Government funding — 86 percent of the programs with government funding claimed to have been evaluated during the last three years, as compared to 70 percent of those without government funding. All 14 recipients (100 percent) of Title I Elementary and Secondary Education Act funds were evaluated during the last three years, as contrasted with 75 percent of those programs without Title I funding.

  (2) A trained arts education staff — interestingly, organizations that had at least one person with formal training in arts education were significantly more likely to be evaluated than those programs without any arts education expert. Eighty-six percent of the programs with trained arts education experts were evaluated, as contrasted with 69 percent of the programs with no arts education experts.

Who is responsible for conducting program evaluations?

A distinction can be made between internal staff evaluations and those conducted by external evaluators. In the arts-in-education field, internal evaluations are much more common than external evaluations, as the data in Table 12 show.

TABLE 11

Percent of Organizations Which Conduct Evaluations

Organization Type	Percent	Number
Literary Group	100%	1
Professional Arts Association	100%	2
Educational Resource Center	90%	19
Arts Service	89%	9
Dance Company	89%	9
Community Cultural Center	82%	11
Museum	79%	19
Music Group	77%	13
Settlement House	71%	7
Other	71%	14
College or University	67%	3
Theater Company	63%	27
Library	50%	4
Visual Arts Group	50%	2

TABLE 12

Types of Evaluators Used in Program Evaluation

EVALUATOR	Percent of Programs Using This Evaluator During the Last 3 Years	
Administrative Director	43%	(internal)
Team within Organization	43%	(internal)
Artistic Director	35%	(internal)
Funding Agency Officer	31%	(external)
Arts Agency Auditor	24%	(external)
Professional Evaluator	22%	(external)
Education Director	21%	(internal)
School Evaluation Team	12%	(external)

Which data sources are most often used in program evaluations?

"Objective tests of skills" are rarely used in assessing program impact, and student questionnaires are used in only one-third of the program evaluations. The most common sources of data are reports from teachers, administrators and independent evaluators; and "products developed by the project." Table 13 identifies the major sources of data that are used for purposes of evaluation.

How do arts-in-education programs define success?

The survey provides only partial answers to this question,* but the general findings, which are reported in Table 14, are that the "softer" the criterion, the more it is used to justify an organization's effectiveness. For example, 93 percent of the respondents said that "the degree of success in meeting stated program objectives" played a decisive role in evaluation of [their] arts-in-education programs, but only half of the organizations used more restrictive criteria, such as "expansion of the program to other schools" or "the degree to which project teachers can carry on

---

* The problem here is twofold. First, the outcome criteria that were offered to respondents as alternatives were neither mutually exclusive nor all-inclusive alternatives. For example, what does it tell us when someone agrees that programs are evaluated by the "degree of success in meeting stated program objectives"? The question is too general to be useful. Second, the "yes-no" response format did not permit (or force) respondents to distinguish the relative importance of the alternative outcome criteria. A paired-comparison format would have obviated this problem. As it is, the data provide no basis for scaling (or determining the rank order) of the outcome measures that individual organizations use.

TABLE 13

Major Sources of Data Used in Program Evaluations

	PERCENT
Evaluation reports from project teachers	57%
Observation reports by independent evaluators	47%
Products developed by the project	47%
Evaluation reports from school administrators	41%
Student questionnaires	34%
Evaluation reports from parents or parents associations	19%
Tests of skills taught or knowledge acquired	17%
Evaluation reports from community advisory boards	7%

TABLE 14

Criteria Used to Determine Success of Arts-in-Education Programs

Degree of success in meeting stated program objectives	93%
Ability of the program to survive beyond the pilot stage	82%
Impact of the program on the total school environment	61%
Degree to which project teachers can carry on the program once the organization's input has ended	53%
Expansion of the program to other schools within the district and/or to other school districts in the City	50%

the program once [the] organization's input has ended."

Regrettably, the survey data are somewhat inconclusive in helping us to more fully understand the way arts-in-education programs define and measure their success.

CHAPTER IV: PRELIMINARY CONCLUSIONS AND IMPLICATIONS

Introduction

The previous chapter outlined in question-and-answer format the results of the research phase. It would now seem useful to examine the more important findings with the goal of developing some generalized propositions based on those facts which can lead us to a series of implications. As this study is an initial attempt to understand an extremely complex field, the implications are of a more general nature than they might have been if an adequate base of prior research had been available.

This chapter is organized into nine propositions which are more generalized statements of specific facts. The propositions address the following:

1. Goals and Objectives of Arts-in-Education Programs
2. A Definition of "Arts-in-Education"
3. Relationship Between Service-Providers and Recipients of Services
4. Program Evaluation
5. Independent vs. "Appendage" Programs
6. The Part-Time Nature of Arts-in-Education Program Staff
7. Training of Arts-in-Education Program Staff
8. Administrative Costs Involved with Arts-in-Education Programming
9. Geographic Concentration of Service Providers

Each proposition is supported by facts from Chapter III, which are followed, in turn, by implications.

PROPOSITION #1

DESPITE THE FACT THAT ALL GROUPS SURVEYED IDENTIFIED THEMSELVES AS PROVIDERS OF ARTS-IN-EDUCATION PROGRAMS, THERE WERE A NUMBER OF DIVERGENT GOALS AND OBJECTIVES AMONG THE RESPONDING ORGANIZATIONS.

Fact

The surveyed organizations were asked to select, from a list of 32, those objectives which best described their arts-in-education program(s). The fact that there was a subgroup of at least 20 percent of the sample for each of 15 different objectives highlights the lack of consensus about the reasons these groups are in business. Furthermore, two of the most frequently cited objectives — "working to integrate the arts into the general or basic education of every student" and "working outside the basic curriculum of public schools to present the arts as disciplines unto themselves" demonstrate ample recognition among responding organizations of both the need for quality instruction in the arts per se and in the need for integrating the arts into the general school curriculum.

Implication

The fact that the study found little consensus as to goals and objectives further complicates a field already difficult to describe. However, with organizations as different as settlement houses, museums, libraries, and colleges

PROPOSITION #1 (cont.)

responding, this lack of consensus is not surprising. But, this multiplicity of goals and objectives makes it even more important for "purchasers," loosely defined, to be clear about an organization's programmatic objectives, and to encourage, whenever possible, more thoughtful program planning by and between service deliverers and the schools.

PROPOSITION #2

THE TERM "ARTS-IN-EDUCATION" AS A DESCRIPTION OF A FIELD, DESPITE ITS INCREASINGLY FREQUENT USE, REMAINS NEBULOUS. THE ONLY APPARENT COMMON DENOMINATOR IS THAT THE GROUPS ARE ALL USING THE ARTS TO IMPART KNOWLEDGE EITHER IN TERMS OF THE ARTS THEMSELVES OR IN TERMS OF OTHER NON-ARTS DISCIPLINES.

Fact

The 152 organizations that responded to the survey differed in almost every characteristic imaginable: budget size, staff size, and composition; management skill; mode of program delivery; goals and objectives; relationship with schools; type of funding received, etc. When queried specifically about what it was they did, respondents' answers were far ranging.

Implication

The only additional characteristic the responding organizations had in common other than what was included in the original definition was that they all delivered programs to New York City public school students. As that was the scope of the study, it does nothing to help us define the field. The failure of the study to arrive at a working definition, either

PROPOSITION #2 (cont.)

due to its design or the responses to its questionnaire, will continue to cause problems for people trying to understand the field and its impact on schools and children. Consequently, there are no easily agreed upon categories for funders to use in reacting to arts-in-education programs.

PROPOSITION #3

SCHOOLS SEEM TO WANT ARTS-IN-EDUCATION PROGRAMS, AND THE ORGANIZATIONS IN THE FIELD WANT TO DELIVER SERVICES; HOWEVER, PROBLEMS CONTINUE TO EXIST IN THE RELATIONSHIP BETWEEN THE TWO MAJOR PARTIES.

Fact

Sizable percentages of organizations complained about the lack of time to plan with teachers; inadequate time with teachers and administrators before, during, and after the program; and, a general difficulty in dealing with the school system.

Implication

Taken together, the widespread complaints about time problems suggest that, in many instances, the schools — specifically teachers and administrators — are not placing a very high value on these programs; they don't seem to be able, in many cases, to block out the time necessary for planning or evaluating programs. Some time constraints are obviously

PROPOSITION #3 (cont.)

imposed by external factors (e.g., state-mandated curriculum periods); but in other instances, time allocations reflect the priorities of the school's administrators.

Although the survey had no way to discover the attitudes of school people, one can assume that school teachers and administrators complain equally about the lack of understanding and sensitivity to the schools' needs among participating artists and arts organizations. Hence, both arts education organizations and school administrators need to select carefully artists and school personnel who are most likely to understand and communicate with each other, and who will not be threatened by each other. Also, constructive ways to involve principals and teachers in the planning of programs must be found.

It would appear that the more general systemic difficulties could be remedied by some relatively simple and inexpensive interventions. It may be possible, for example, to alleviate some problems merely by publishing a directory of school contacts; encouraging schools and organizations to sign contracts or "letters of agreement" which clearly state time and resource commitments on the part of both the schools and the arts organizations; conducting workshops to bring school representatives and arts organizations together; or distributing newsletters that describe current programs and the interests of various school units. If one continues to assume

PROPOSITION #3 (cont.)

(not unreasonably) that the organizations want to be in the schools and that, for the most part, schools want the services provided by the organizations, then it would seem a worthy investment of time and money to work to improve communications and the general working relationship between the two participants.

PROPOSITION #4

MOST ORGANIZATIONS HAVE SOME METHOD OF EVALUATING THE SUCCESS OF THEIR PROGRAM.

Fact

About three-fourths of the organizations surveyed conducted some type of evaluation of their programs. The data on evaluation can be summarized briefly as follows: Large programs were more likely to be evaluated than smaller ones. Organizations with government funding and those with a staff person with formal arts education training were more likely to be evaluated than those without such characteristics. Internal evaluations are more common than external ones, and the measures currently used to determine a program's success can be described as "soft."

Implication

The survey data are somewhat inconclusive with regard to the way arts-in-education programs define and measure success.

PROPOSITION #4 (cont.)

This study was never intended to decide whether Program A was more effective than Program B. We had hoped, however, to provide some "evaluative tools" to help distinguish one program from another. Clearly, an organization that commissions an external evaluation of its program or employs a "hard" measure of success (e.g., improved reading scores) or that has well-defined objectives will probably be at an advantage when funding agencies consider programs.

PROPOSITION #5

ARTS-IN-EDUCATION PROGRAMS THAT ARE ATTACHED TO LARGER ORGANIZATIONS BENEFIT FROM THE SIZE AND STATURE OF THE ENTIRE INSTITUTION, BUT INTRAORGANIZATIONAL COMPETITION FOR RESOURCES OFTEN EXISTS.

Fact

Many such "appendage" organizations complained about a lack of money, competition from within their own organizations, and insufficient supplies and equipment.

Implication

Clearly, programs that exist as separate entities face different problems than do those that exist within larger organizations. There are no intraorganizational conflicts in the first case; on the other hand, such programs do not have the opportunity to use the resources of the larger

PROPOSITION #5 (cont.)

organization, not least of which is the "clout" (i.e., influence with funding sources and regulatory authorities) that often exists. However, if intraorganizational conflicts result in the lack of funds, supplies, etc., it can often be, at best, a mixed blessing.

In the case of "appendage" programs, it is important for funders to examine the relationship between the organization and its arts-in-education program. What is the extent and seriousness of the commitment — both in terms of financial resources and artistic objectives?

PROPOSITION #6

FOR MOST PEOPLE INVOLVED, THE GENERAL FIELD OF ARTS-IN-EDUCATION IS A PART-TIME ACTIVITY.

Fact

In terms of paid staff, there are approximately three part-time people for every full-time employee. Only one out of three organizations has a full-time director for its arts-in-education program. Further, a large percentage of activity in the field consists of one-shot performances and/or tours.

Implications

The part-time nature of certain arts-in-education employees, most notably the artists, is not only understandable but, in fact, desirable; in order to best serve as arts educator, the artist must constantly renew his or her own art experiences.

PROPOSITION #6 (cont.)

With this caveat in mind, however, certain systemic deficiencies — lack of staff training, the low priority accorded the field by some funders, school administrators, and possibly some of the artists themselves, intra-agency competition over resources, and lack of evaluation, to name only a few — may stem from the part-time nature of the field. It would seem that this "part-timeness" requires a special style of management which pays particular attention to, for example: time management, clear objectives, continuity, and the importance of personal contact.

PROPOSITION #7

ARTS-IN-EDUCATION SERVICES COULD BE IMPROVED IF MORE PAID STAFF MEMBERS HAD FORMAL TRAINING IN ART EDUCATION.

Fact

Only 40 percent of the organizations surveyed had a staff member with formal training in art education. Further, only 38 percent of the full-time administrative directors of the arts-in-education programs had more than one year's experience running a program, and only one in five had an advanced degree in art education.

Implication

This survey seems to point to training as one possible weakness in the delivery of programs. At present, it is

PROPOSITION #7 (cont.)

impossible to differentiate between not enough training (quantity) and training of low or indeterminate quality. However, it might be useful to examine ways in which administrative, educational, and leadership skills could be increased. Possibilities include supporting seminars and workshops, technical assistance to groups on a one-to-one basis, and some sort of formal program offering a "Certificate in Arts-in-Education." Because the position of program administrator is key to a program's success or failure, it may be most effective to concentrate on upgrading the skills of the person who holds that position in a large number of organizations.

PROPOSITION #8

DESPITE PROCLAIMED EMPHASIS ON DIRECT SERVICES TO CHILDREN, TEACHERS AND, TO SOME DEGREE, PUBLIC SCHOOL ADMINISTRATORS, ARTS-IN-EDUCATION GROUPS OPERATE WITH A RELATIVELY HIGH RATIO OF ADMINISTRATORS TO PROGRAM STAFF.

Fact

There is approximately one support person, administrator, or technical staff person for every 2.5 artists and education specialists. By comparison, the ratio in the public schools is one support person, administrator or technical staff person for every four classroom teachers.

PROPOSITION #8 (cont.)

Implication

While the high ratio may be attributed, in part, to the way in which people defined their roles (that is, an administrator may also have been a service provider), it is reasonable to assume that there are a number of opportunities for funders to address the problem of administrative costs. These could include: supporting a resource center to provide mailing lists, printing, supplies and other items where economies of scale exist; supporting the concept of one administrator managing several programs; supporting conferences, seminars, and workshops on management issues. Additionally, a complete exploration of the resources that currently exist within the Board of Education would be a useful undertaking.

PROPOSITION #9

BECAUSE THERE IS A LARGE CONCENTRATION OF CULTURAL RESOURCES IN MANHATTAN, SCHOOL CHILDREN IN THAT BOROUGH ARE PROBABLY BETTER SERVED THAN THOSE IN THE BRONX, BROOKLYN, QUEENS AND STATEN ISLAND.

Fact

The vast majority of responding organizations — 75 percent — were based in Manhattan. Further, during each of the three years surveyed, Manhattan was the borough served by the most programs.

PROPOSITION #9 (cont.)

Implication

While a more complete study might shed additional light on the specific nature of this inequality, the crude data currently available can be useful in suggesting some broad grant-making parameters. For example, funders might encourage Manhattan-based organizations to expand their services outside the borough, provide money or vouchers to underserved communities to purchase services from existing organizations, or provide seed money to community-based organizations that wish to start programs in underserved schools.

CHAPTER V: SUGGESTED FUTURE RESEARCH AGENDA

At the time the study was conceived, there was little organized information about the arts-in-education field as it exists in New York City. Our overall goal was to come up with an initial survey of how the system currently works. We believed that the first research effort would be most useful to the broadest base of New York City organizations concerned with the arts if the research were fairly general.

We expected that the survey would identify potential areas of further exploration. That has occurred. This chapter contains a list of additional questions raised by the survey results and formulated by the authors with the assistance of the Advisory Committee. Each of the suggested research projects would shed additional light on the field. Some are more critical than others and the "shopping list" approach ideally might result in several projects being undertaken simultaneously under different sponsorship. What follows is a list of possible research projects, mentioned in no particular order:

- Volunteers: The present survey examined the extent to which volunteers are used in this field and concluded that volunteers are currently not used to any significant degree in most arts-in-education programs, although they are of great importance in a few organizations. This observation tells us nothing about, for instance: the reasons for this apparent difference; what practitioners think about the value and effectiveness

of volunteers; and ways in which volunteers could be made more effective.

- Administrative Intensity: The data suggest that arts-in-education is an administratively-intense business. A careful examination of staffing patterns among arts-in-education groups is needed. It could be useful to look at certain efficiencies which might be secured through policies which reduce the ratio of administrators to service-providers.

- Companion Study of Recipients of Arts-in-Education Services: There are two major institutional participants in the arts-in-education system in New York City: the schools and the arts organizations. This survey focused on those nonprofit arts organizations that deliver programs to the public schools. For the most part, its recommendations highlight ways to make the schools more receptive, more flexible, and more committed to arts-in-education. However, it is important to do a companion study which would look at the arts-in-education field from the school's perspective, and would examine how the arts-in-education delivery system might be changed so as to be more useful and effective.

- Geographic Distribution of Programs: The survey results highlighted the geographic imbalance in students, schools, districts, and boroughs served. Assuming that all school children are equally entitled to benefit from arts-in-education programs, it is important to develop methods to identify those children not now receiving services. A study of this kind might also include an examination of ways to expand service delivery to the underserved population once it is identified. This analysis, given the severe limitation of resources, should also

recommend priorities for groups to be served.

- Program Models: Our research identified the existence of a number of different program models, including, for example: one group working with a few target schools, one group working with the schools citywide, several groups working cooperatively with schools, and arts-in-education consortia that originate within the nonprofit sector and involve, by design, the planning input of the Board of Education, specific school districts, and school administrators. Little substantive information about these program models exists. It would be helpful to many groups that operate in the field as well as to those who study it to examine, in greater detail, the program models, materials, objectives, and operational strategies developed by these organizations.

- Evaluation: Any discussion of whether arts-in-education programs deserve support should ultimately focus on their value to the students to whom they are directed. That question can only be examined in a meaningful way when reliable measures of performance are developed. Performance evaluations are a key component of virtually all modern management strategies. Methods for evaluation are well developed, even in areas such as the arts, where complex outcomes are difficult to measure objectively. But the use of even the most rudimentary measures is limited and the controversy over what is and isn't measurable so extensive that a full examination of program evaluation practices and potential applications to arts-in-education would be a good investment.

  It may be possible to improve evaluation practices simply by transferring evaluation technique from other public service program areas. At a

more simple level, one could standardize and disseminate the rating forms, observation scales, record-keeping forms, or questionnaires that have been used successfully in model evaluations of arts-in-education programs. While it is at this point unclear how extensively these methods might be adaptable, it is certainly a topic worth pursuing.

- Definition of Arts-in-Education: In the previous chapter, we discussed the problem of the lack of an adequate definition for the term arts-in-education. Regrettably, we cannot articulate such a definition now, though we have described many of its diverse elements. It is the strong conviction of the authors, however, that the development of such a definition would be useful to those who operate in and those who attempt to understand the field.

- Detailed Study of Service Delivery: Our survey examined several aspects of service delivery. Unfortunately, the data were inadequate in most instances to make any meaningful statement as to the extent of sustained contact between "artist-educators" and students, broken down by different kinds of organizations with corresponding figures as to cost per pupil. A supplement with this type of highly quantifiable data would add a useful measure of comparison to the arts-in-education field.

APPENDIX

Appendix A

ADVISORY COMMITTEE

GEORGE AGUIRRE — Program Officer, Exxon Education Foundation

TERRY BAKER — Coordinator of Performing Arts, School District #4—Manhattan

TED BERGER — Director, Education Programs, New York Foundation for the Arts

CAROL FINEBERG — Project Manager, Arts in General Education Program—Center for School Development, New York City Board of Education (through June 1978)

MAXINE GREENE — William S. Russell Professor of Foundations of Education, Teachers College, Columbia University

CAROL P. GUYER — Chairperson, Arts & Education Committee—Public Education Association

FLORENCE JACOBSON — Program Officer, Edward John Noble Foundation (through July 1978)

JOHN F. JOLINE — Executive Director, Edward John Noble Foundation

MARCIA KNOLL — Principal—P.S. 220, Community School District #28 —Queens

ROBERT MAYER — Executive Director, New York State Council on the Arts

TERRY W. McADAM — Assistant Director, New York Community Trust

LUIS MERCADO — Principal—P.S. 75, Community School District #3 —Manhattan

JANE REMER — Assistant Director, Arts-in-Education Program—John D. Rockefeller 3rd Fund

Appendix B

NEW YORK COMMUNITY TRUST

ARTS-IN-EDUCATION QUESTIONNAIRE

I. PROGRAM INFORMATION

A. Please check all arts-related services your group has provided over the past three years to students or staff from New York City public schools.

Services Provided	School Year 1977-78	School Year 1976-77	School Year 1975-76
Classroom Instruction			
Student Workshops			
Performances			
Exhibits			
Lecture Demonstrations			
Curriculum Development			
Instructional Materials			
Arts Career Training for Students			
Workshops/Institutes for Classroom Teachers			
Workshops/Institutes for School Administrators			
Programs for Parents or Community			
Technical Assistance			
Other (please list):			

B. How much of the total time spent by your organization on arts-in-education programs in 1977-78 was devoted to each activity identified above? Check the column that most accurately describes the percent of time spent on each activity. (The total number of items checked should add to 100%.)

Services Provided During School Year 1977-78	Percentage of Time Devoted										
	100%	90%	80%	70%	60%	50%	40%	30%	20%	10%	0%
Classroom Instruction											
Student Workshops											
Performances											
Exhibits											
Lecture Demonstrations											
Curriculum Development											
Instructional Materials											
Arts Career Training for Students											
Workshops/Institutes for Classroom Teachers											
Workshops/Institutes for School Administrators											
Programs for Parents or Community											
Technical Assistance											
Other (please list):											

C. Estimate the total number of students who participated in your arts-in-education programs during each of the past three years. Check the appropriate boxes.

School Year	0-99 students	100-249 students	250-499 students	500-999 students	1,000 or more
1977-78					
1976-77					
1975-76					

I.D. How often do students participate in your arts-in-education programs? Check the box that best describes the amount of contact you have with students during a typical program.

- ☐ One day or part of a day for each group of students
- ☐ 5 to 10 hours of repeated contact with the same students
- ☐ 10 to 20 hours of repeated contact with the same students
- ☐ 20 hours or more of repeated contact (please specify # of hours):_____

E. Over what time span does your typical arts-in-education program take place? Check that which applies.

- ☐ One day
- ☐ One week
- ☐ Two weeks to a month
- ☐ One to three months
- ☐ Four to six months
- ☐ Seven to nine months
- ☐ Ten to twelve months

F. Estimate the number of licensed NYC teachers who participated in your arts-in-education programs during each of the past three years.

School Year	0-10 teachers	11-25 teachers	26-50 teachers	51-100 teachers	101-200 teachers	200 or more
1977-78						
1976-77						
1975-76						

G. Estimate the number of school administrators (including principals, assistant principals, curriculum specialists, and district supervisors) who participated in your arts-in-education programs during each of the past three years.

School Year	0-10 administrators	11-25	26-50	51-100	100 or more
1977-78					
1976-77					
1975-76					

H. Check all the boroughs in which your arts-in-education programs have occurred during each of the past three years.

School Year	Manhattan	Bronx	Brooklyn	Queens	Staten Island
1977-78					
1976-77					
1975-76					

I. Do the majority of your arts-in-education programs take place in public school facilities?

☐ Yes ☐ No

J. If you conduct programs outside the public schools, where do these take place? Check all categories that apply.

- ☐ At your institution
- ☐ At your own learning center
- ☐ At other facilities (please list):_____
- ☐ Not applicable

I.K. When do your arts-in-education programs occur? Check all time-frames that apply.

- ☐ During regular school hours
- ☐ During regular school hours and after school
- ☐ After school only
- ☐ After school and weekends
- ☐ Weekends only
- ☐ During school vacations: ☐ Christmas ☐ February ☐ Spring ☐ Summer
- ☐ Other (please specify):_____

II. PROGRAM OBJECTIVES

A. Check the three descriptions of your work that best define your general and specific objectives.

General Objectives

- ☐ You work to integrate the arts into the general or basic education of every student.
- ☐ You provide schools with the necessary content to teach the visual, literary, or performing arts.
- ☐ You assist schools to develop comprehensive arts-in-education plans.
- ☐ You assist schools in using the arts to reduce the isolation of minority students.
- ☐ You provide NYC public school students with artistic experiences otherwise unavailable to them.
- ☐ You provide students with access to cultural events and cultural institutions in NYC.
- ☐ You work within the basic curriculum of public schools, using the arts to teach traditional subjects.
- ☐ You work outside the basic curriculum of public schools to present the arts as disciplines unto themselves.
- ☐ You use the arts as learning tools to reach students with special needs--the gifted, the talented, the handicapped.
- ☐ You introduce students to new art forms not available within their school curriculum.
- ☐ You use the arts to provide students with a fuller awareness of their cultural traditions and a better understanding of the heritages of others.
- ☐ You work to relate different art forms to one another through new interdisciplinary modes.
- ☐ Other (please specify):_____

_____

_____

_____

II.A. Specific Objectives (check three)

- ☐ You train students to become skilled in particular art disciplines.
- ☐ You train students in the processes that permit them to see connections between different art forms--visual arts, performing arts, and literary arts.
- ☐ You prepare students for professional careers in the arts.
- ☐ You provide students with direct exposure to working artists through in-school, artist-in-residence programs.
- ☐ You bring students into the artist's own world of work through out-of-school programs in museums, theaters, art studios, dance studios, etc.
- ☐ You expose students to the creative process through lecture demonstrations, lecture performances and/or special arts workshops.
- ☐ You train teachers to use the arts as resources for teaching basic skills.
- ☐ You provide teachers with new instructional materials for injecting the arts into general curriculum.
- ☐ You train teachers in ways to use the City's cultural institutions as supplementary learning environments.
- ☐ You help teachers and administrators make better use of existing school facilities for new arts programs.
- ☐ You put teachers in direct contact with professional artists for purposes of acquiring new competencies in the arts that can then be passed on by teachers to students.
- ☐ You show school administrators how to use the arts to improve the social climate or "affective environment" of their schools.
- ☐ You make links between community arts resources and the need of local schools for artists and artistic experiences available within the immediate community.
- ☐ You design arts programs for a limited number of students that result in end-products (e.g., student exhibits, performances, anthologies of writing) which reach many more students.
- ☐ You design demonstration projects at particular schools with built-in mechanisms for self-perpetuation or program expansion to other schools.
- ☐ You use the arts to help schools establish new, interdisciplinary curriculum in such areas as environmental studies or ethnic heritage studies, etc.
- ☐ You design programs for students that also reach the community-at-large.
- ☐ You design programs that also involve parent participation.
- ☐ You provide work for artists in the schools.
- ☐ You train artists for work in the schools.
- ☐ Other (please specify): _____

_____

_____

II.B. (1) Once you've determined your objectives for an arts-in-education program, do you share these objectives with teachers and/or school administrators?

☐ Yes ☐ No

(2) If so, by what means are the objectives shared? Check the categories that apply.

☐ Planning sessions with teachers and/or school administrators.

☐ Orientation sessions prior to the start of the program.

☐ Written communications with teachers or administrators.

☐ Other (please specify):_____

_____

C. Do you tie these objectives to any ongoing or summary evaluation of your programs?

☐ Yes ☐ No

D. What factors make it difficult to achieve your arts-in-education objectives? Check all factors that apply.

☐ Not enough time to prepare our artists for work in the schools.

☐ Not enough time to plan ahead with teachers or school administrators.

☐ Lack of necessary funds to achieve our original objectives.

☐ Competition for time and personnel between our arts-in-education projects and the other programs of our organization.

☐ Not enough contact hours with students to achieve the objectives.

☐ Difficulty meeting objectives within the time slots assigned to the program by individual schools.

☐ Difficulty dealing with last-minute changes in school schedules.

☐ Not enough involvement of our organization in the identification of students for the program.

☐ Not enough involvement of our organization in the identification of school teachers for the program.

☐ Feeling that our objectives are different from those of the schools.

☐ Inadequate school facilities for our program.

☐ Lack of necessary equipment, materials or supplies to achieve objectives.

☐ Not enough time with teachers or school administrators for ongoing feedback during the program.

☐ Not enough time with teachers or school administrators to arrange follow-up activities upon completion of the program.

☐ The need for more experience in knowing how to approach school, district or Board of Education administrators, and whom to approach at these levels, for developing joint programs between our organization and NYC public schools.

☐ Other (please specify):_____

_____

_____

III. STUDENT POPULATION SERVED

A. To which group(s) of students have the majority of your arts-related services been directed? Check the grade levels that apply.

Grades

- ☐ Pre-school through kindergarten
- ☐ 1-3
- ☐ 4-6
- ☐ 7-9
- ☐ 10-12
- ☐ All of the above

B. If your organization provides arts-related services to students with special needs, please check the types of students served below.

- ☐ Academically gifted
- ☐ Artistically talented
- ☐ Bilingual/bicultural
- ☐ Title I students
- ☐ ESAA students
- ☐ Learning disabled
- ☐ Emotionally disturbed
- ☐ Physically handicapped
- ☐ Mentally retarded
- ☐ Other (please specify):

_____

_____

C. Does your group also provide arts-related services to students from NYC private schools?

☐ Yes ☐ No

IV. JOINT PLANNING

A. During the past three years, have any of your arts-in-education programs been developed jointly with particular NYC schools, school districts, or divisions of the Central Board of Education?

☐ Yes ☐ No

B. If you have developed programs directly with individual schools, please list below those schools. Or, append a printed list of those schools (such as may appear in your organization's Annual Reports or successful funding proposals) when returning this questionnaire.

List below the schools served and the school year(s) in which service occurred.

Schools Served	School Year(s)

☐ Check if you are attaching a printed list of schools served during the past three years.

IV.C. If you have developed programs directly with individual districts during the last three years, please complete the following grid denoting the number of the district and checking the district personnel involved.

	Personnel Involved			
District #	Superintendent	District Supervisor	Arts Specialists	Non-Arts Specialists (specify area)

D. Within each of the districts you've checked, list below the district schools where your arts-in-education programs have occurred and indicate the school year (e.g., 1977-78) in which the programs occurred.

District #	School	School Year(s)

☐ Check here if you are attaching a printed list of districts and schools served during the past three years instead.

E. If you have developed joint arts-in-education programs with the NYC Board of Education (e.g., the Central Board), please check those divisions and centers of the Board with which you have worked during the past three years.

Division of Educational Planning and Support:

☐ Center for School Development
☐ Center for Staff Development
☐ Center for Humanities and the Arts
☐ Center for Science and Mathematics
☐ Center for Health and Physical Education
☐ Center for Bilingual Education
☐ Center for Career and Occupational Education
☐ Center for Library, Media and Tele-Communications
☐ Center for Reading
☐ Dissemination Unit
☐ School Volunteer Unit

☐ Division of School and Community Affairs

☐ High School Division

☐ Special Education Division

☐ Other (please specify): _____

IV.F. If you have developed arts-in-education components for projects sponsored by government agencies and/or private foundations, please check those projects in which your organization has participated.

- ☐ Title I (Elementary & Secondary Education Act)
- ☐ Title IV-C (Alliance for Arts Education)
- ☐ Title VI (Education of the Handicapped Act)
- ☐ Title VII (Bilingual/Bicultural Education)
- ☐ Title VII (Emergency School Aid Act/ESAA)
- ☐ Title IX (Ethnic Heritage Studies Act)
- ☐ Learning Through the Arts(NEA)
- ☐ Artists-in-the-Schools (NEA)
- ☐ Arts in General Education (AGE Project)
- ☐ Other (please list):

_____

_____

_____

G. If you have developed arts-in-education programs with other non-profit organizations in NYC during the past three years, check the categories of organizations with which you have worked.

- ☐ Museums
- ☐ Public Libraries
- ☐ Private Libraries
- ☐ Colleges or Universities
- ☐ Community Service Organizations
- ☐ Professional Arts Associations
- ☐ Arts Service Organizations
- ☐ Community Cultural Centers
- ☐ Technical Assistance Groups
- ☐ Local Arts Councils
- ☐ Literary Arts Organizations
- ☐ Visual Arts Organizations
- ☐ Music Organizations
- ☐ Theater Organizations
- ☐ Other (please specify type of organization):_____

_____

H. If your arts-in-education programs involve the use of community resources or the input of community groups, check those categories that describe the kinds of community involvement in your arts-in-education programs.

- ☐ Arts-related programs for parents
- ☐ Arts-in-education programs for community audiences
- ☐ Parent/student workshops
- ☐ Use of community volunteers in conducting your programs
- ☐ Use of community-based artists in delivering arts-in-education services
- ☐ Use of community-based facilities
- ☐ Joint program planning with community organizations
- ☐ Community Advisory Boards for arts-in-education projects
- ☐ Other (please specify):_____

_____

V. STAFF FOR ARTS-IN-EDUCATION PROGRAMS

A. Which person(s) within your organization has primary responsibility for your arts-in-education program?

Name: _____ Title: _____

Name: _____ Title: _____

B. Does the person(s) with primary responsibility devote full time to managing your arts-in-education programs?

☐ Yes ☐ No

C. If not, what percent of his/her time is devoted to arts-in-education?

_____% of time devoted to arts-in-education

D. Which of the following categories best describe his/her training and experience for managing your arts-in-education programs? Check all categories that apply.

☐ Advanced degree (M.A. or higher) in Education

☐ Advanced degree (M.A. or higher) in Museum Education, Theater Education, Music Education, Art Education or Dance Education

☐ Artistic Director with more than one year of experience administering arts-in-education programs for public school students

☐ Administrative Director of the organization with more than one year of experience administering arts-in-education programs for public school students

☐ Member of the artistic staff or performing company with more than one year of experience as a public school teacher

☐ Licensed teacher or administrator in the NYC public schools

☐ Licensed teacher or administrator from a public school system outside NYC

☐ Other (please specify as we recognize that arts-in-education leaders bring widely diverse backgrounds to their positions):

_____

_____

E. Fill in below the number of full-time and part-time staff that currently support your arts-in-education programs. Answer for all categories that apply.

Staff	Full-Time	Part-Time	Total
Artistic Staff			
Education Staff (if different)			
Administrative Staff			
Technical or Production Staff			
Office Support Staff			
Volunteers			

V.F. Does your organization provide specific training for artistic staff, education staff and administrative staff, geared toward their work in public schools or with public school students? Check "yes" or "no" for each category of staff.

Artistic Staff	☐ Yes	☐ No
Education Staff	☐ Yes	☐ No
Administrative Staff	☐ Yes	☐ No

G. If you've answered "yes" to any of the above categories, indicate how much training is provided during a typical school year. Check the appropriate boxes.

Staff Training	10 hrs. or less	10-20 hrs.	20 hrs. or more
Artistic Staff			
Education Staff			
Administrative Staff			

H. Who conducts your staff training for arts-in-education? Check the categories that apply.

- ☐ Artistic Director of the Organization
- ☐ Education Director of the Organization
- ☐ Administrative Director of the Organization
- ☐ College or University
- ☐ Center or Division of the NYC Board of Education
- ☐ Other (please indicate): _____

VI. PROGRAM EVALUATION

A. Have any of your arts-in-education programs been evaluated during the past three years?

☐ Yes ☐ No

B. If so, who has been responsible for evaluating the success of your programs? Check the categories that apply.

- ☐ An evaluation team from within your own organization
- ☐ An in-school or Central Board of Education evaluation team
- ☐ A program officer from an outside funding agency
- ☐ An auditor from a public arts agency or local arts council
- ☐ An outside professional evaluator
- ☐ Your organization's Administrative Director
- ☐ Your organization's Artistic Director
- ☐ Your organization's Education Director
- ☐ Other (please indicate): _____

VI.C. Have any of the following criteria played a decisive role in the evaluation of your arts-in-education programs? Circle yes or no.

Yes No Degree of success in meeting stated program objectives

Yes No Impact of the program on the total school environment

Yes No Impact of the program on the development of new arts-related curriculum in a school or district

Yes No Ability of the program to survive beyond the pilot stage

Yes No Degree to which project teachers can carry on the program once your organization's input has ended

Yes No Expansion of the program to other schools within the district or to other school districts in the City

D. What kinds of data have you or others used to evaluate the success of your arts-in-education programs? Check the categories that apply.

☐ Observation reports by independent evaluators

☐ Student questionnaires

☐ Evaluation reports from project teachers

☐ Evaluation reports from school administrators

☐ Evaluation reports from parents or parent associations

☐ Evaluation reports from Community Advisory Boards

☐ Tests of skills taught or knowledge acquired

☐ Products developed by the project (lesson plans, instructional materials, student exhibits, performances, etc.)

☐ Other (please specify): _____

VII. PROGRAM FUNDING

A. What was your organization's total operating budget for 1977-78?

$_____

B. How much of that total budget was used to support arts-in-education activities during 1977-78? Please give dollar amount.

$_____

Note: Please relate the answers to questions VII.C, D, E and F to your arts-in-education budgets only.

C. What was the estimated value of in-kind contributions (volunteer time, free space, etc.) received during 1977-78?

$_____

D. If you run programs during the summer, list below the major sources (e.g., private foundations, corporations) of financial support for those programs.

_____ _____

_____ _____

VII.E. For each of the past three years, estimate the percent of support received from major funding sources for your arts-in-education programs.

Sources of Support for Arts-in-Education Programs	% for School Year 1977-78	% for School Year 1976-77	% for School Year 1975-76
NYC Dept. of Cultural Affairs			
NYS Council on the Arts			
Local or Borough Arts Councils			
National Endowment for the Arts			
National Endowment for the Humanities			
NYS Dept. of Education			
Other Governmental Agencies			
Private Foundations			
Corporations			
Central Board of Education			
Community School Districts			
Individual Public Schools			
Other (specify):			

F. How do last year's arts-in-education budgets compare with the budgets for the previous two school years? Check the appropriate boxes.

School Year	Higher than 1977-78	Lower than 1977-78	Same as for 1977-78
1976-77			
1975-76			

G. When does your organization's fiscal year end?

_____
Month Day

VIII. PROGRAM LITERATURE

A. Does your organization have any printed matter or other materials that describe your arts-in-education programs?

☐ Yes ☐ No

B. If so, are these materials available to the general public?

☐ Yes ☐ No

C. Please check the kinds of descriptive materials that are available.

☐ Brochures ☐ Evaluation reports

☐ Reports ☐ Other (please specify):

☐ Proposals _____

☐ Catalogs _____

Please send copies of all available materials when returning this questionnaire.

IX. ADDITIONAL COMMENTS

Please use the space provided for any additional comments about your organization's arts-in-education programs or any recommendations of issues you would like to see discussed in the forthcoming Arts-in-Education Study. Feel free also to recommend other nonprofit organizations which you think should receive this questionnaire.

Person Responding to Questionnaire: _____
Name

_____
Title/Position

Tel. # (if different from that of organization):

(212)_____ Ext._____

Thank you for completing this questionnaire. The New York Community Trust is grateful for both your time and professional wisdom. Please return the questionnaire, along with the Resource Directory Information Form, by June 30th, to:

Mr. Robert N. Lear
Arts-in-Education Study
New York Community Trust
415 Madison Avenue
New York, New York 10017

For further clarification on any of the questions or further information on the forthcoming study, please feel free to call 758-0100 or 369-4133.

Appendix C

LIST OF RESPONDENTS TO NYCT QUESTIONNAIRE

Acting By Children Productions, Inc.
Afro Arts Cultural Centre, Inc.
Amas Repertory Theatre
American Museum of Natural History
American Place Theater (The)
Andora Hodgin Total Theater, Inc.
Art Resources for Teachers and Students, Inc.
Arts and Culture, Inc.
Asia House Gallery of the Asia Society, Inc.
Aunt Len's Doll & Toy Museum

Ballet Hispánico
Ballet Repertory Co.
Basement Workshop
Black Spectrum Theatre Co.
Bloomingdale House of Music (The)
Bond Street Theatre Coalition
Boys Choir of Harlem, Inc. (The)
Boys' Club of New York
Bronx Arts Ensemble, Inc.
Bronx Community College
Bronx Council on the Arts
Bronx House
Bronx Museum of the Arts (The)
Brooklyn Academy of Music (The)
Brooklyn Arts & Culture Association, Inc.
Brooklyn College — Department of Dance
Brooklyn Museum (The)
Brooklyn Public Library
Business and Industry for the Arts in Education

Casita Maria, Inc.
Center for Book Arts
Center for Humanities — Art Unit (New York City Board of Education)
Center for Inter-American Relations
Center for School Development (New York City Board of Education)
Central Park Historical Field Trips, Inc.
Children's Art Carnival (The)
China Institute in America, Inc.
Chinatown Planning Council
Choreodrama International, Inc.
Chuck Davis Dance Company
Circle in the Square, Inc.
City Center of Music and Drama, Inc.
Claremont Neighborhood Centers, Inc.
Cloisters (The) — Metropolitan Museum of Art
Colonnades Theatre Lab, Inc.

Community Environments, Inc.
Cooper-Hewitt Museum
Cooper Union for the Advancement of Science and Art (The)
Creative Artists Public Service Program
Creative Arts Rehabilitation Center, Inc.
Creative Arts Team

Dance Theater Foundation, Inc.
Don Quijote Experimental Children's Theatre

Ecology Center for District 22
Equity Library Theatre

First All Children's Theatre, Inc. (The)
Foundation for the Vital Arts
Frederick Douglass Creative Arts Center, Inc.
Frick Collection (The)

G.A.M.E. (Growth Through Arts and Museum Experience)
Gene Frankel Theatre Workshop and Media Center for the Performing Artist
Girls Club of New York
Goddard-Riverside Community Center
Golden Attic Chamber Ensemble of Staten Island (The)
Grand Street Settlement
Greenwich House

Hall of Fame for Great Americans (The)
Harlem School of the Arts (The)
Henry Street Settlement
High School Program in Architecture and the City (The)
Hudson Guild, Inc.
Hudson Guild Theatre
Hudson River Museum (The)

Impossible Ragtime Theatre
Institute for Architecture & Urban Studies
International Arts Relations, Inc.
International Center of Photography
International Cultural Center for Youth

Jamaica Arts Center
James Weldon Johnson Community Centers, Inc.
Japan Society, Inc.
Jazzmobile, Inc.
Jewish Museum (The)
Jobs for Youth, Inc.
Juilliard School (The)

LaGuardia Memorial House
League of New York Theatres and Producers, Inc.

Light Opera of Manhattan, Inc. (The)
Lincoln Center for the Performing Arts, Inc.
Lower East Side Printship, Inc. (The)

Manna House Workshops, Inc.
Matteo Ethno-American Dance Theater
Media Center for Children
Medicine Show Theatre Ensemble, Inc.
Metropolitan Museum of Art (The) — Junior Museum
Metropolitan Opera Guild
Museum and Library of the Performing Arts
Museum of American Folk Art
Museum of Modern Art (The)
Museums Collaborative, Inc.
Music Institute of Staten Island

Negro Ensemble Company, Inc. (The)
Nevins Neighborhood Centers, Inc.
New York Aquarium
New York City Hispanic-American Dance Co.
New York Committee for Young Audiences
New York Foundation for the Arts, Inc. (The)
New York Historical Society (The)
New York Philharmonic
New York School for Circus Arts, Inc.
New York State Poets in the Schools

Off-Center Theatre
Organization of Independent Artists
Original Ballets Foundation, Inc.

Paper Bag Players (The)
PART (Performing Arts Repertory Theatre)
Pauline Koner Dance Consort
People's Symphony Concerts
Performing Arts Foundation — Arts-in-Education Center
Performing Works, Inc.
Playwrights Horizons/Queens Festival Theatre
Poets and Writers, Inc.
Police Athletic League
Printmaking Workshop
Puerto Rican Dance Theater

Queens Borough Public Library
Queens Botanical Garden
Queens Museum (The)
Queens Symphony Orchestra, Inc.

Richard Allen Center for Culture and Art (The)
Rod Rodgers Dance Company

St. Luke's Chamber Ensemble, Inc.
Saturday Theatre for Children
School Settlement

Shadow Box Theatre (The)
South Street Seaport Museum
Spanish Theatre Repertory Company, Ltd.
Stapleton Village Cultural Art Center
Staten Island Chamber Music Players, Inc. (The)
Staten Island Children's Museum
Staten Island Institute of Arts & Sciences
Studio Museum in Harlem (The)

Teachers and Writers Collaborative
Theatre for the Forgotten, Inc.
Theatre in a Trunk, Inc.
Theatre of Latin America, Inc.
Touchtone Center (The)
Triffidworkes Ltd.
Turtle Bay Music School

Union Settlement Association, Inc.
United Committee of University Heights

Voices, Inc.

Wave Hill Center for Environmental Studies

Appendix D

GLOSSARY OF TYPES OF ORGANIZATIONS

The type of organization was determined for 90 percent of the sample from a single category checked by an organization on the general Information Form that accompanied the questionnaire, or in the case of groups that checked more than one category, from additional comments or supplementary materials forwarded by the responding organization.

Where an organization checked more than five types and there was no way to discriminate, it was classified as "Other," a category which includes more complex performing arts centers, settlements, multi-service agencies, umbrella arts-in-education organizations, and nonprofit youth employment agencies. These groups represent 10 percent of the sample.

The categories of organizational types can be described as follows:

Arts Service	— Includes non-arts organizations established to facilitate and further the work of arts organizations
College/University	— Includes institutions of higher education (e.g., community colleges, professional schools)
Community Cultural Center	— Includes community-based neighborhood centers, arts centers, and some youth service agencies
Dance	— Includes small- and medium-sized mainstream, avant-garde and ethnic dance companies

Educational Resource Center	— Includes international cultural centers, cultural societies, Board of Education and nonprofit technical assistance units, and some organizations created for the sole purpose of providing a variety of programs to public schools
Library	— Includes public libraries, as well as historical and cultural societies
Literary Arts	— A group created to further the work and professional development of people interested in writing
Museum	— Includes arts museums, historical societies, children's museums, and museums of natural science and design
Music	— Includes music schools, chamber ensembles, symphonies, and choral groups
Professional Arts Association	— Includes groups of professional artists that operate small arts-in-education programs
Settlement	— Includes community-based agencies which deliver a wide variety of social, family, and children's services
Theater	— Includes nonprofit theaters, Off-Broadway, Off-Off-Broadway, and children's theater groups
Visual Arts	— Includes a gallery as well as an organization created to foster the work of artists